Stella M. Ives

BRADBURY

MODERN METHOD
FOR
BANJO

(FINGER STYLE C NOTATION)

By FRANK C. BRADBURY

A new complete and easily understood method that will meet the requirements of the student, the teacher and the modern professional.

CONTENTS

FIRST RUDIMENTS OF MUSIC FOR BEGINNERS
HOW TO HOLD THE BANJO
HOW TO TUNE
HOW TO FINGER CORRECTLY
SCALES IN VARIOUS KEYS AND POSITIONS
EASY TUNEFUL PIECES FOR PROGRESSIVE EXERCISES
PLEASING DUETS
CONCERT SOLOS FOR THE PROFESSIONAL
HOW TO PLAY CHORDS – HOW TO FORM CHORDS
HOW TO PLAY FROM PIANO PARTS

PRICE IN U.S.A. $1.25

Wm J. SMITH MUSIC CO., INC.
214-16-18 East 34th St.
NEW YORK, N.Y. U.S.A.

Copyright 1926 by Wm J. Smith Music Co. Inc. International Copyright Secured

RULES FOR TAKING CARE OF THE

BANJO

and other Banjo Instruments

THE HEAD

A taut head is essential to the production of a good snappy tone. If the head is too loose, the tone will be greatly impaired.

To tighten the head, take the key or wrench that is made for this purpose, and tighten up the nuts on the strainer hooks; turn each nut only a little at a time. This will bring the head down gradually without breaking it.

Be careful not to tighten the head too much, and *don't* tighten it on a damp day.

THE BRIDGE

The correct position of the bridge is necessary to insure a perfect scale; hence the bridge must be set the same distance from the 12th fret, as the distance from this fret to the fingerboard nut. These rules being carefully followed; the 12th fret will then be half-way between the bridge and nut.



BRADBURY

MODERN METHOD
FOR
BANJO

(FINGER STYLE C NOTATION)

By FRANK C. BRADBURY

A new complete and easily understood method that will meet the requirements of the student, the teacher and the modern professional.

CONTENTS

FIRST RUDIMENTS OF MUSIC FOR BEGINNERS
HOW TO HOLD THE BANJO
HOW TO TUNE
HOW TO FINGER CORRECTLY
SCALES IN VARIOUS KEYS AND POSITIONS
EASY TUNEFUL PIECES FOR PROGRESSIVE EXERCISES
PLEASING DUETS
CONCERT SOLOS FOR THE PROFESSIONAL
HOW TO PLAY CHORDS – HOW TO FORM CHORDS
HOW TO PLAY FROM PIANO PARTS

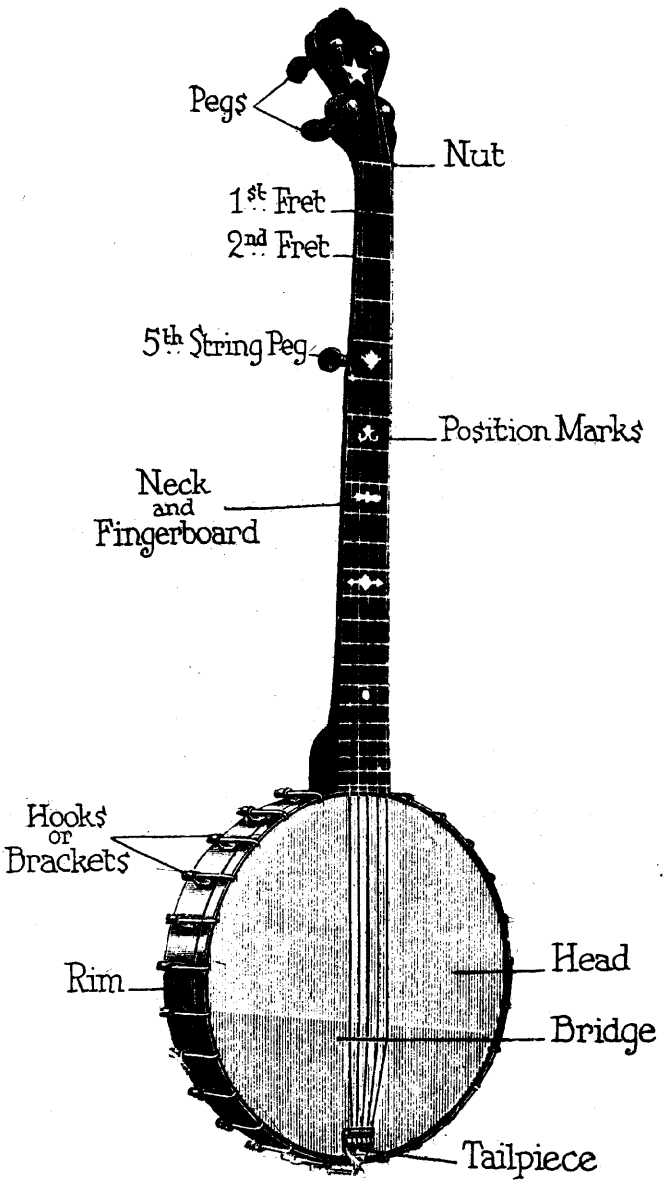
PRICE IN U.S.A. $1.25

Wm J. SMITH MUSIC CO., INC.
214-16-18 East 34th St.
NEW YORK, N.Y. U.S.A.

Copyright 1926 by Wm J. Smith Music Co. Inc. International Copyright Secured
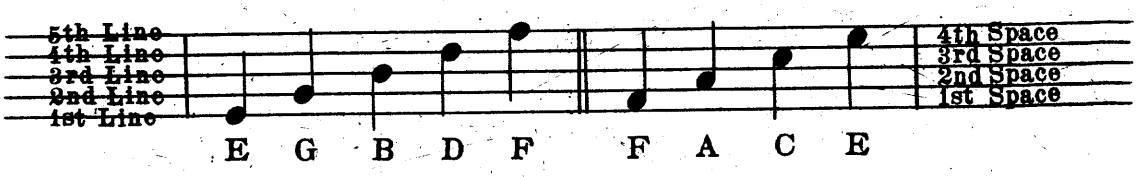


The BANJO


Pegs
Nut
1st Fret
2nd Fret
5th String Peg
Position Marks
Neck and Fingerboard
Hooks or Brackets
Rim
Head
Bridge
Tailpiece
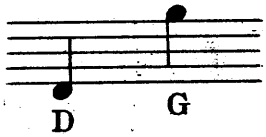
Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes
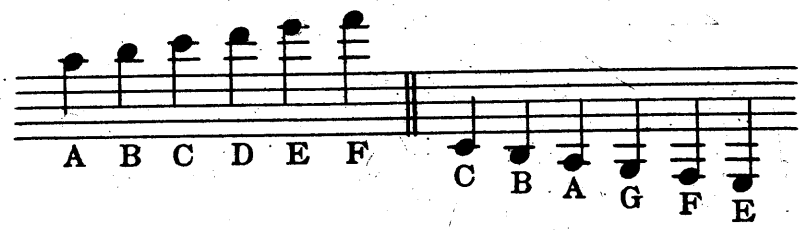


Immediately below and above the staff are the following two notes, D and G.



Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.
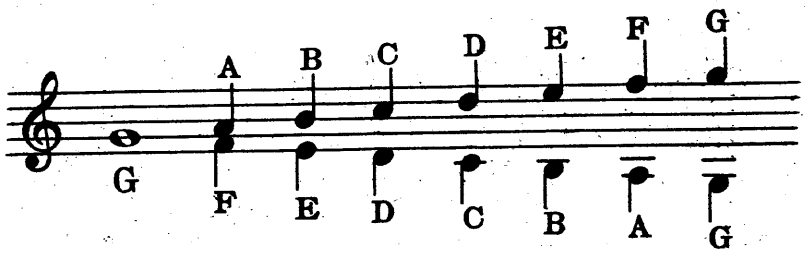
Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef
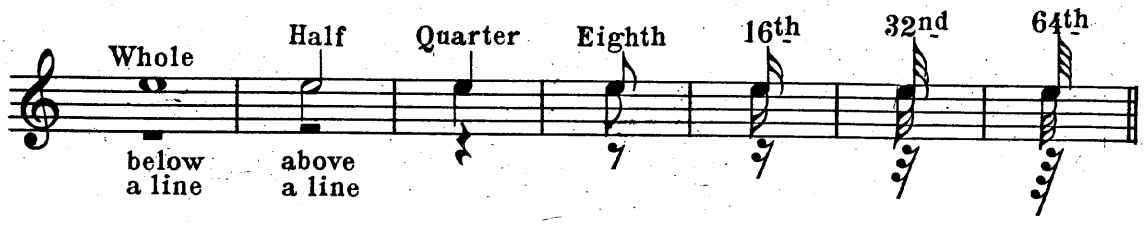
The Treble Clef, made thus 𝄞, is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters.

The Different Notes and Rests

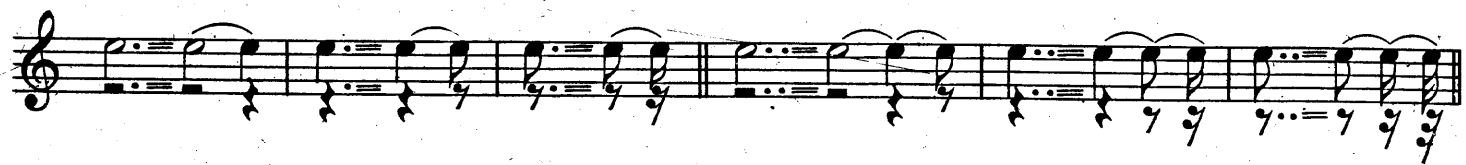


Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot. A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests

and their equivalents
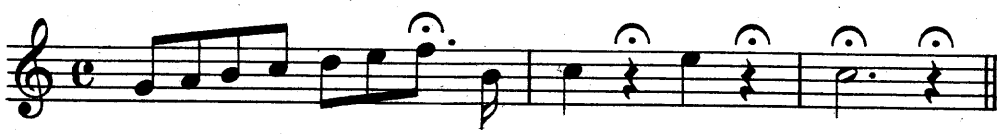


The Tie ⁀, placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus 𝄐, when placed over notes or rests, denote that they are to be held beyond their regular time.

Examples of the Pause



Bars– Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

Example

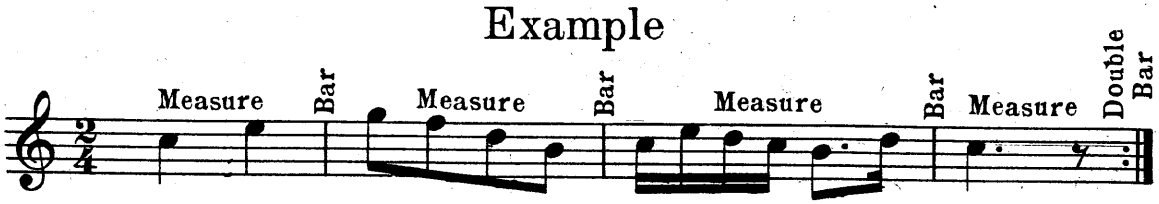


Table of the Relative Time Value of Notes

A Whole note equals

Two Half notes or

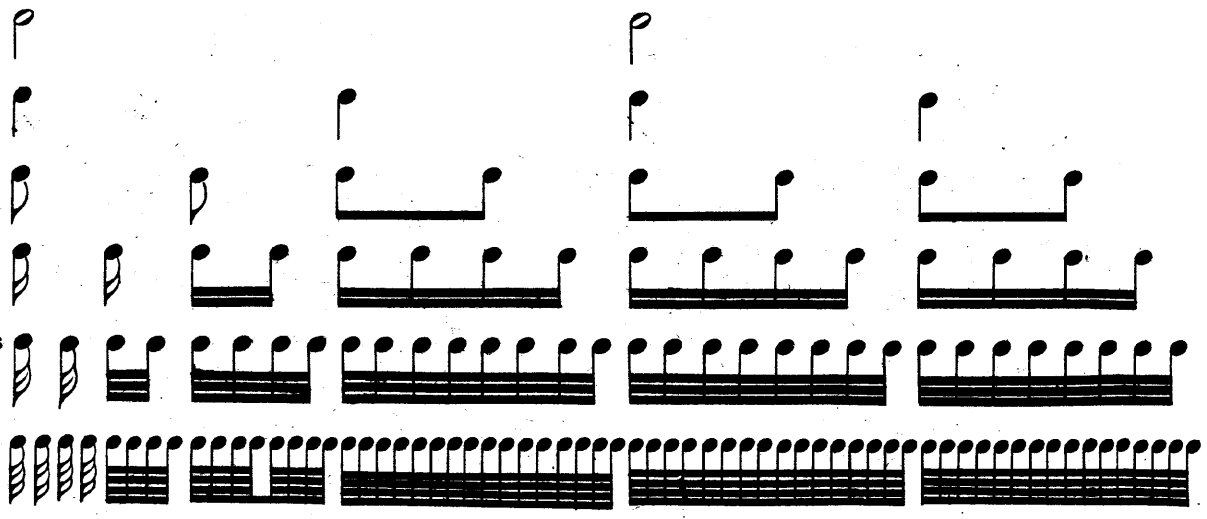
Four Quarters or

Eight Eighths or

16 Sixteenths or

32 Thirty-seconds or

64 Sixty-fourths



Chromatic Signs

These are the Sharp (♯), Flat(♭), Natural(♮), Double Sharp (𝄪), and Double Flat (𝄫). A Sharp *raises* the pitch of a note a half step. A Flat *lowers* the pitch of a note a half step. A Natural cancels the effect of a previous sharp or flat.
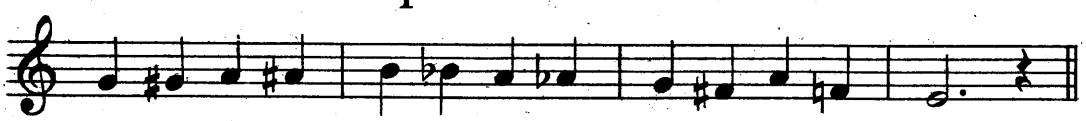
A half step is from one fret to the next.

Sharps or Flats placed at the beginning of the staff, immediately after the clef is called the signature and affects the pitch of all notes of the same name throughout a piece of music, unless temporarily changed by a different sign.

Accidentals
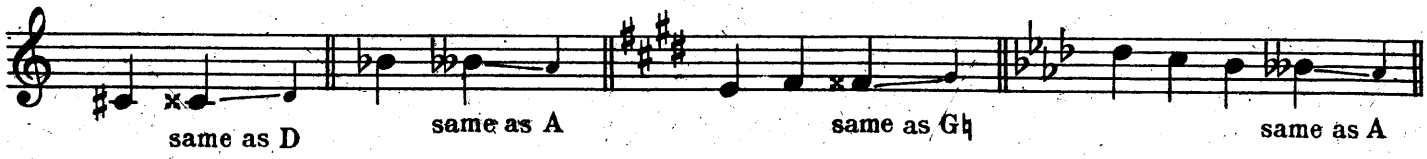
When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in which they occur.

Examples of Accidentals



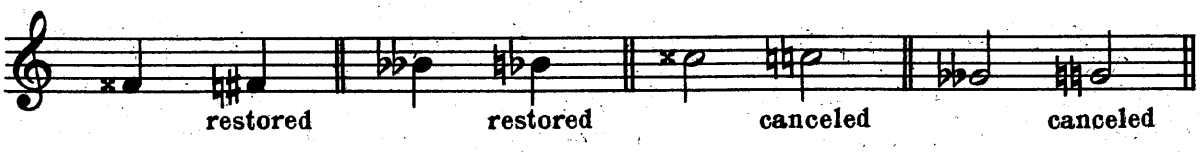
Double sharps and flats are used as accidentals only. A double sharp (𝄪), raises the pitch of a note a whole step. A double flat (𝄫) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed before a note that is already flat, lowers its pitch another half step.

Examples of Double Sharps and Flats



A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural (𝄪) is placed before the note.
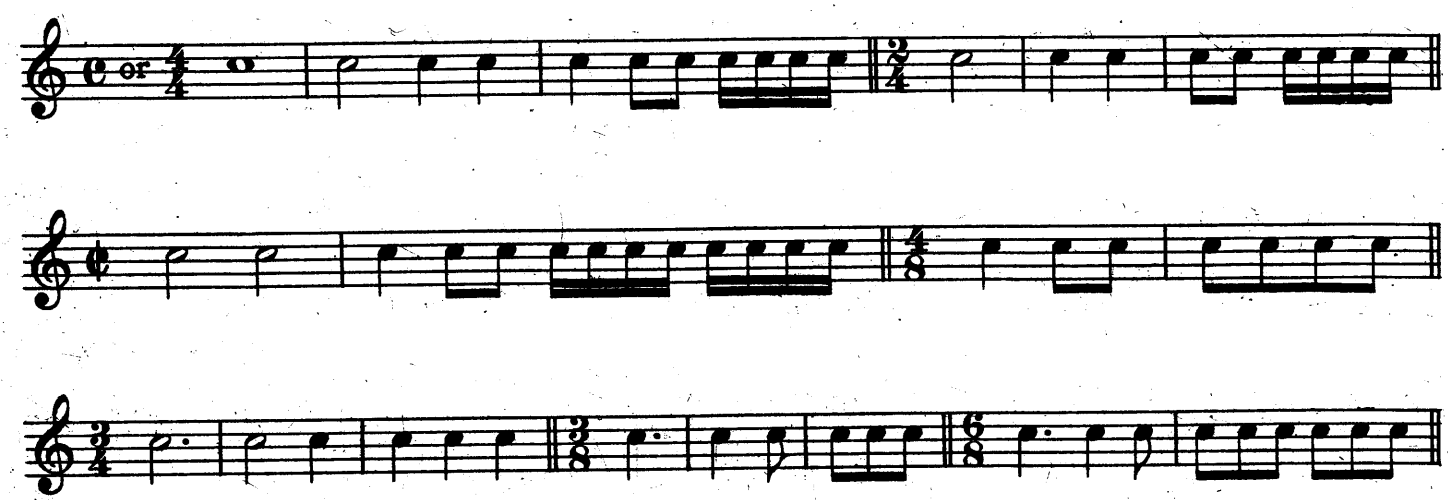
Examples



Time

Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.

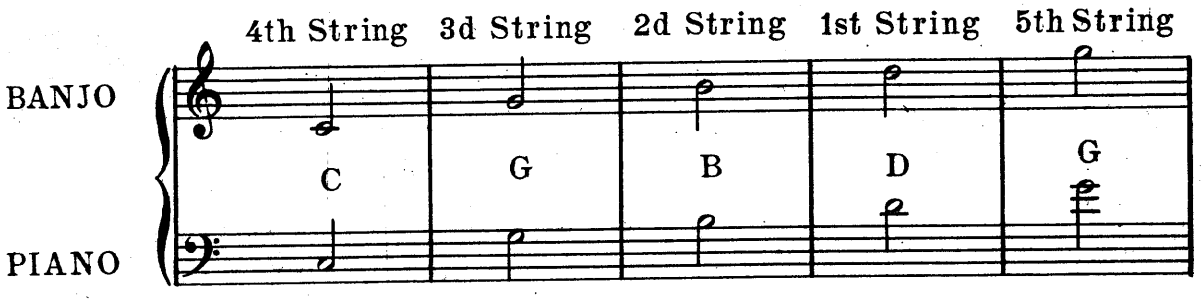
Examples



The stringing of the banjo

The regular banjo is strung with five strings, named from the notes to which they are tuned. They are also called by number beginning with the string farthest from the performer (with the banjo in playing position) thus: D or 1st string, B or 2d string, G or 3d, C (bass) or 4th, and G or 5th, or thumb string. The banjo is a *tenor* voiced instrument and though the music is written for it in the treble clef the notes actually *sound* one octave lower than written. This makes the tuning of the banjo, to the piano, as follows:

Tuning



The 4th string may also be tuned to the C pitch pipe or tuning fork.

Tuning by fret

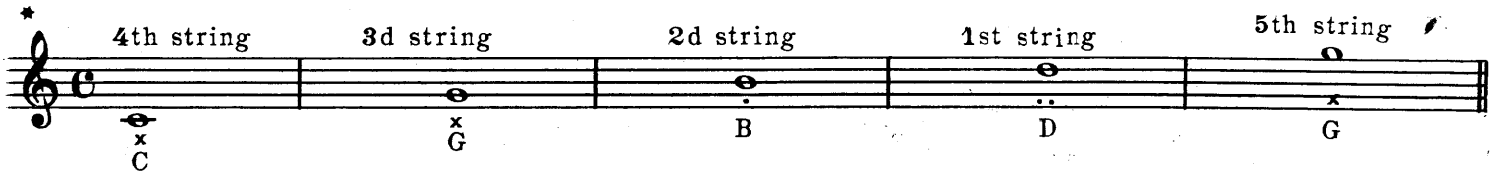
Tune C or 4th string to C below middle C on piano.
" G " 3d " in unison to the tone on 7th fret C string
" B " 2d " " " " " " " " 4th " G "
" D " 1st " " " " " " " " 3d " B "
" G " 5th " " " " " " " " 5th " D "

Position for playing the banjo
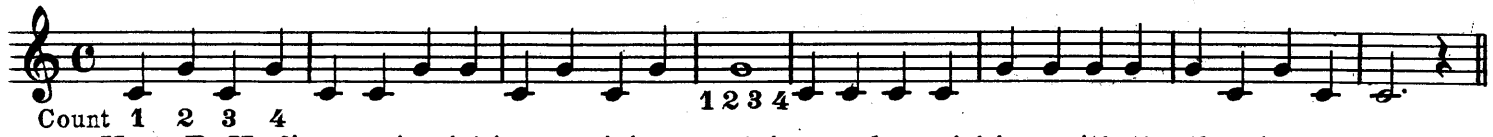
The banjo rim should rest on the right thigh, the body being erect. The neck of the banjo is supported lightly in the left hand between the first finger, just below the knuckle joint, and thumb. Curve the fingers of the left hand so that the tips may press on the strings. Never raise a L. H. finger when placed until necessary, especially in ascending scales.

The right forearm rests lightly over the rim bringing the right hand into playing position. The right hand little finger rests *lightly* on the head about one and a half inches from the bridge, the other fingers curving naturally to the picking position, the thumb position being so that it strikes the strings at least one inch in advance of the 1st finger. The thumb *must always* strike the strings in advance of the fingers and should be kept straight at all times using a whole thumb striking down motion. The strings are picked with the tips of the fingers (never the nails) and do not pick too deep or lift the string causing a disagreeable "hooked" tone.

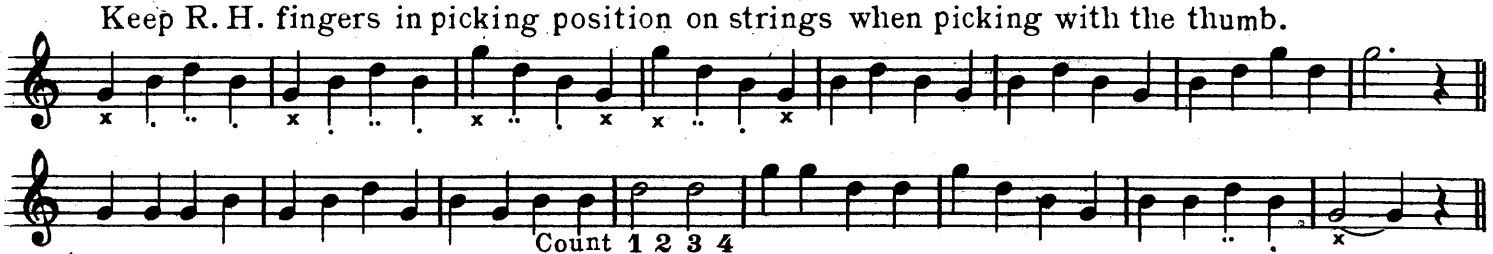
Open Strings



No. 1 **Open string exercises**

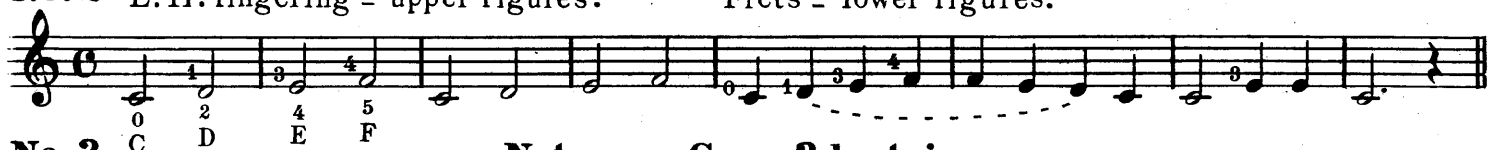


Keep R. H. fingers in picking position on strings when picking with the thumb.



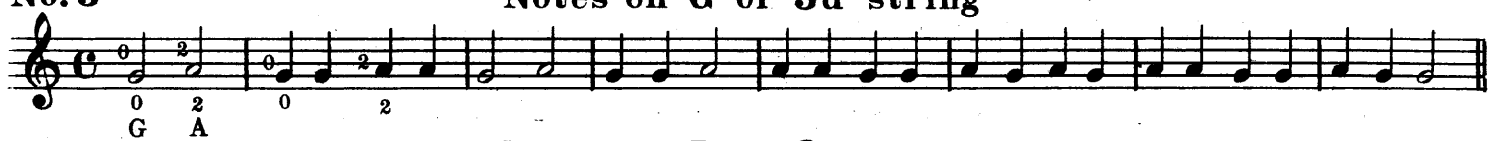
Notes on C or 4th string

No. 2 L. H. fingering = upper figures. Frets = lower figures.



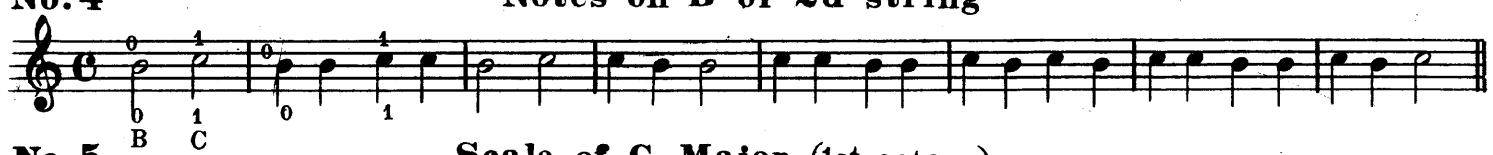
Notes on G or 3d string

No. 3



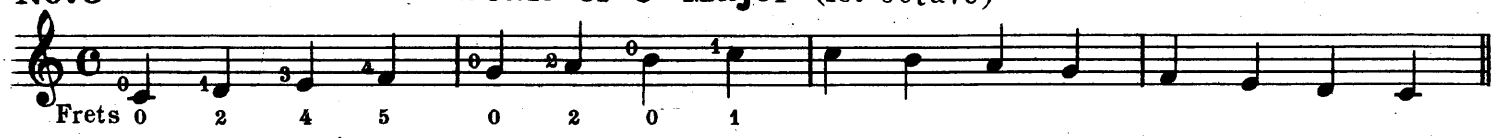
Notes on B or 2d string

No. 4



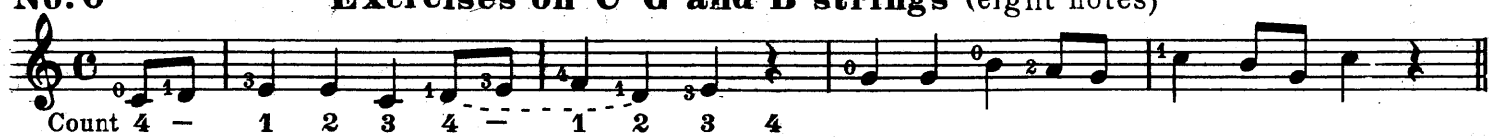
Scale of C Major (1st octave)

No. 5

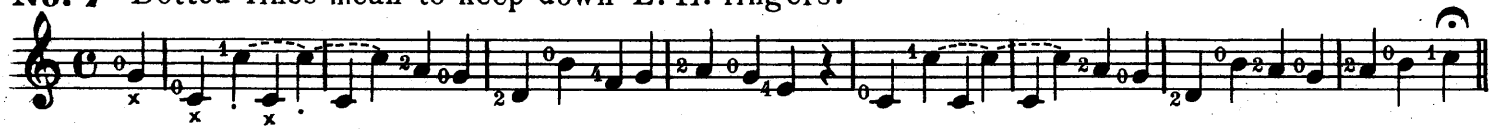


Exercises on C G and B strings (eight notes)

No. 6



No. 7 Dotted lines mean to keep down L. H. fingers.



R. H. FINGERING

× For thumb ·· Second finger
· First finger ··· Third finger

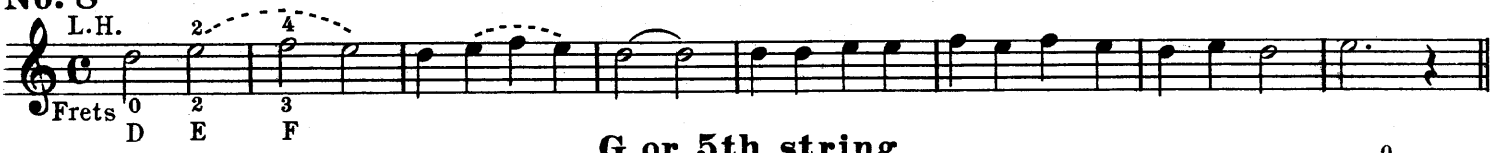
L. H. FINGERING

The signs **0** for the open string, **1** for first finger, **2** for second finger, **3** for third finger, and **4** for fourth finger, are used in this work.

* On these preliminary exercises use "straight" picking, that is, the thumb picks the 5th, 4th and 3d strings, the 1st finger picks the 2d string and the 2d finger the 1st string.
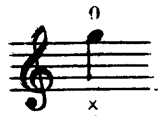
Notes on D or 1st string (1st position)

No. 8



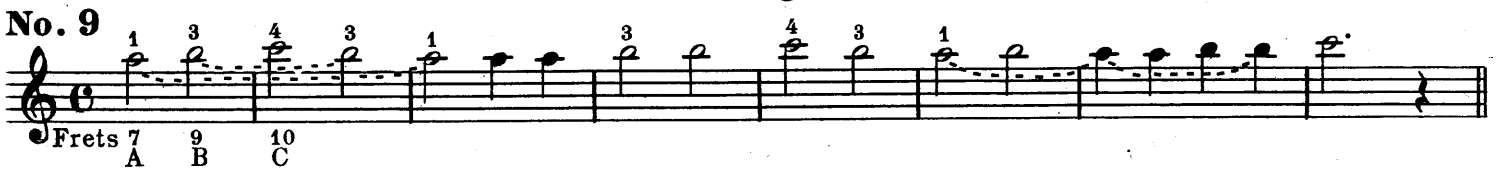
G or 5th string

On the five string banjo the 5th or high G string is only used open in general work. Later, its occassional use as a closed string will be studied.



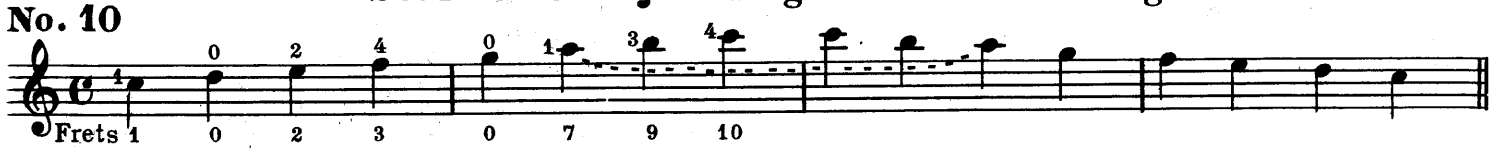
Notes on 1st string (7th position)

No. 9



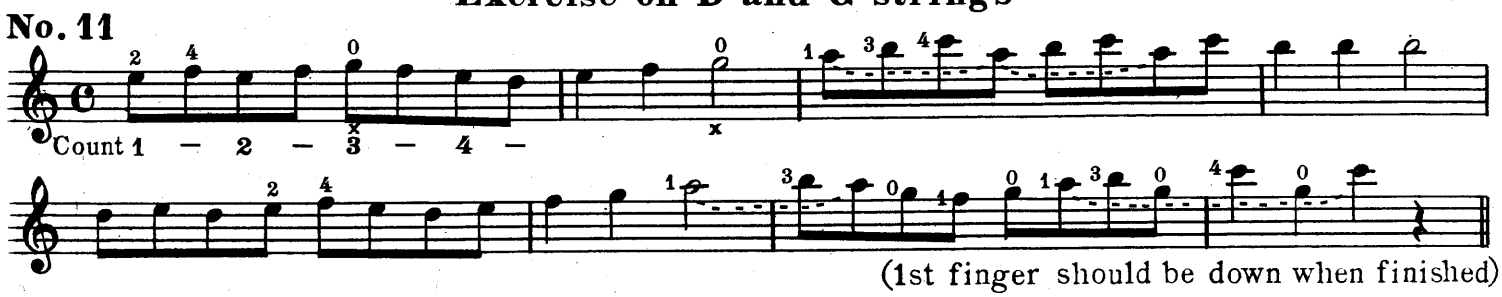
Scale of C major using B D and G strings

No. 10



Exercise on D and G strings

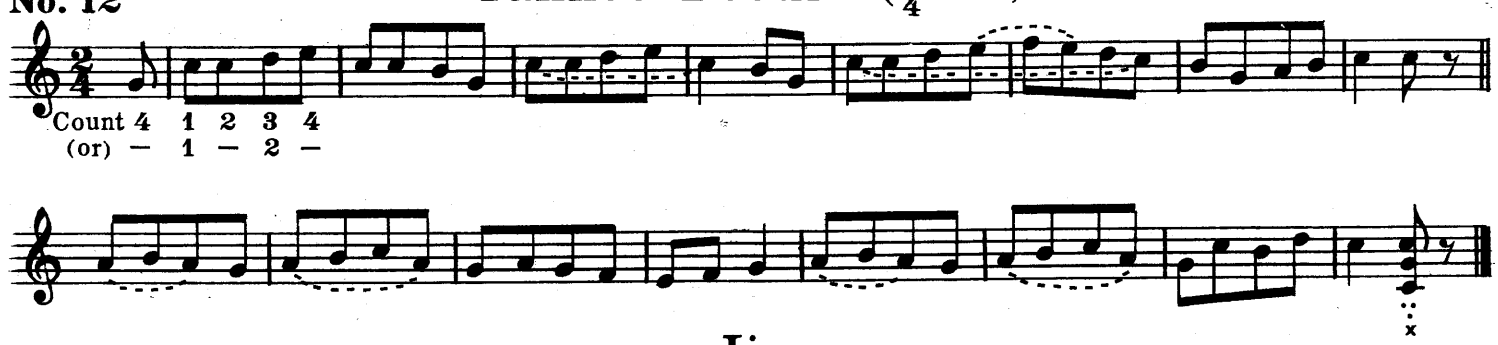
No. 11



(1st finger should be down when finished)
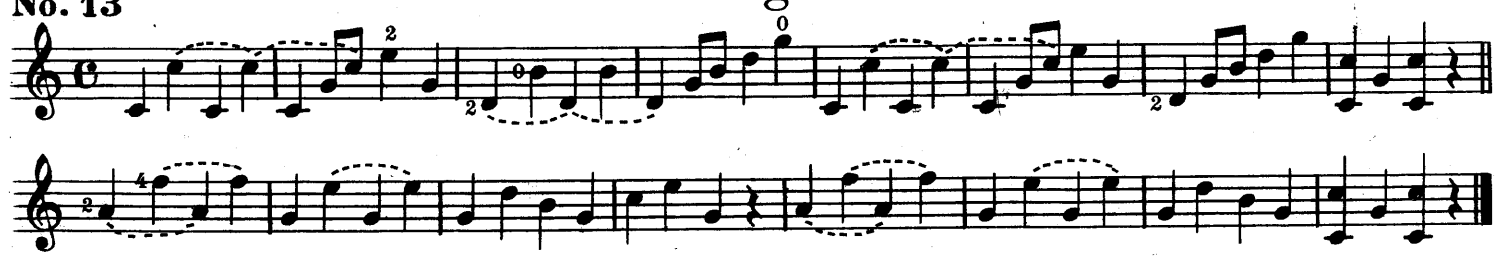
Yankee Doodle ($\frac{2}{4}$ time)

No. 12



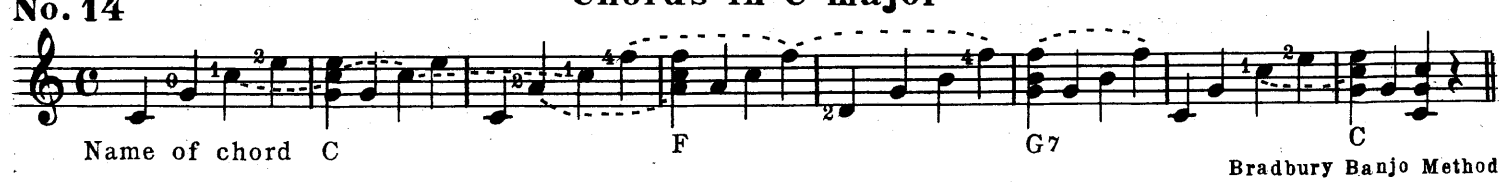
Jig

No. 13



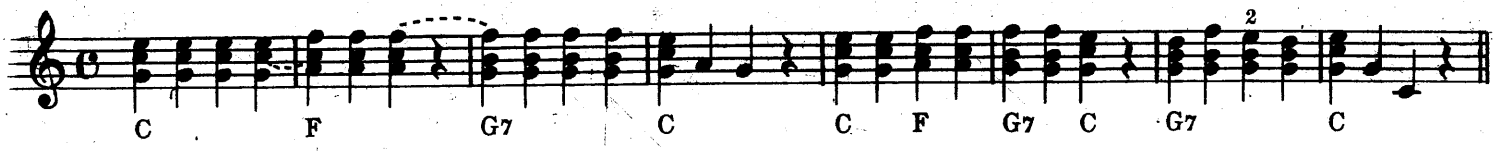
Chords in C major

No. 14



Chord exercise
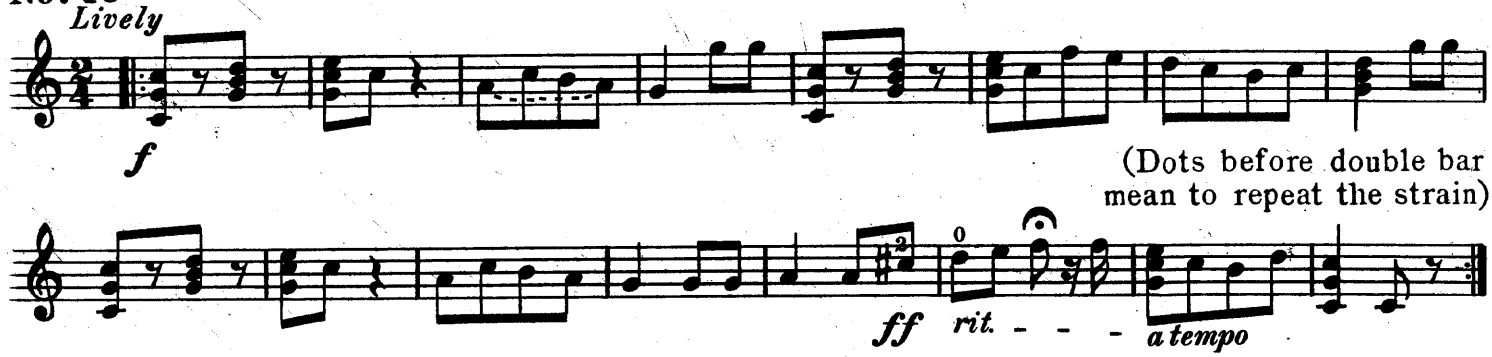
No. 15



Sweet Hoe Cake
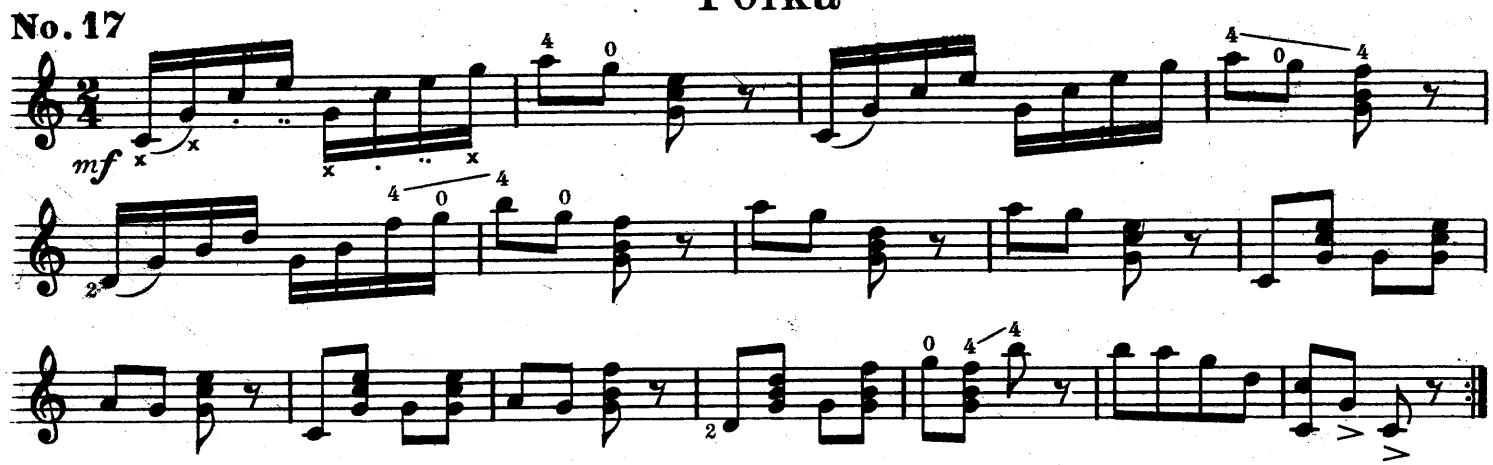
No. 16

Lively
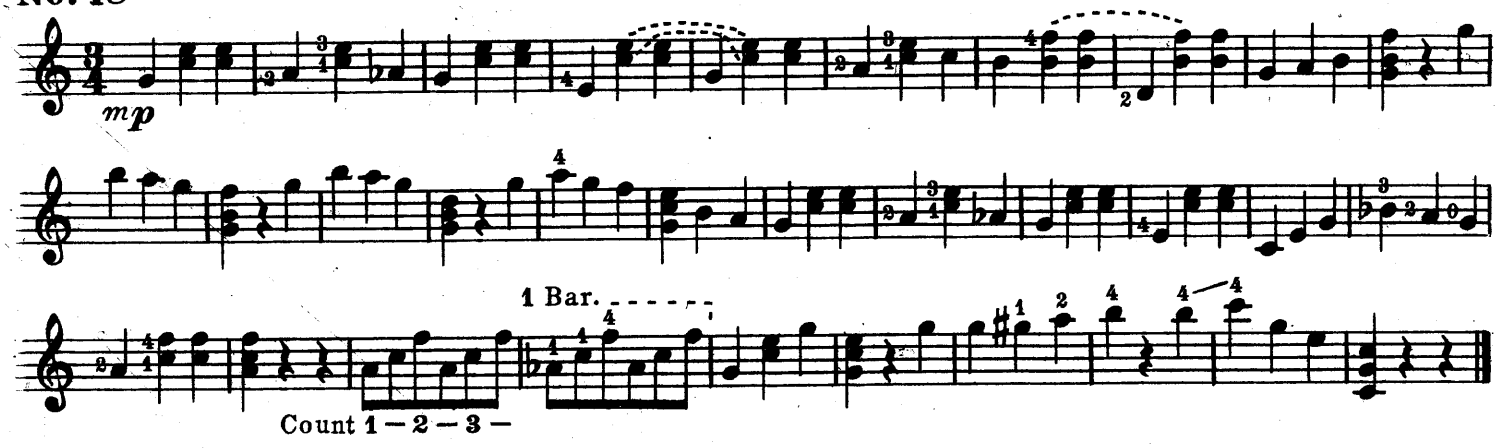


Polka

No. 17
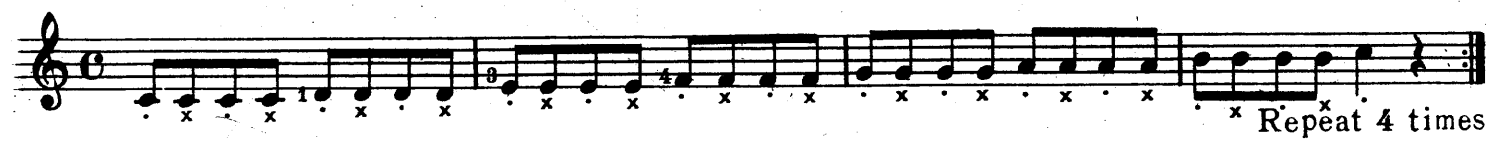


Waltz in C

No. 18



Exercise in Right hand alternate picking
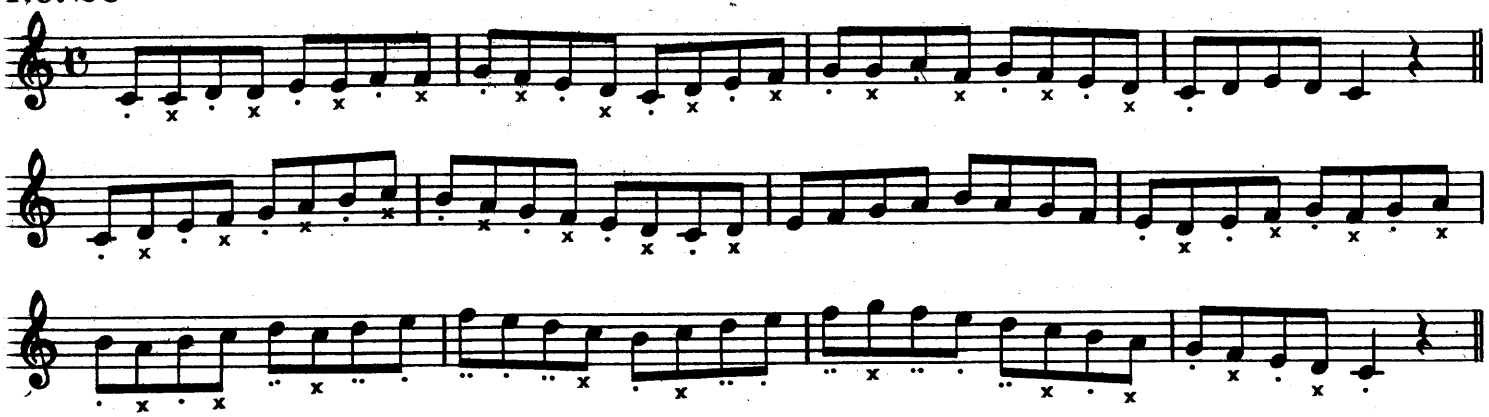
No. 19



Hereafter all scales, etc., will be played with the alternate picking.
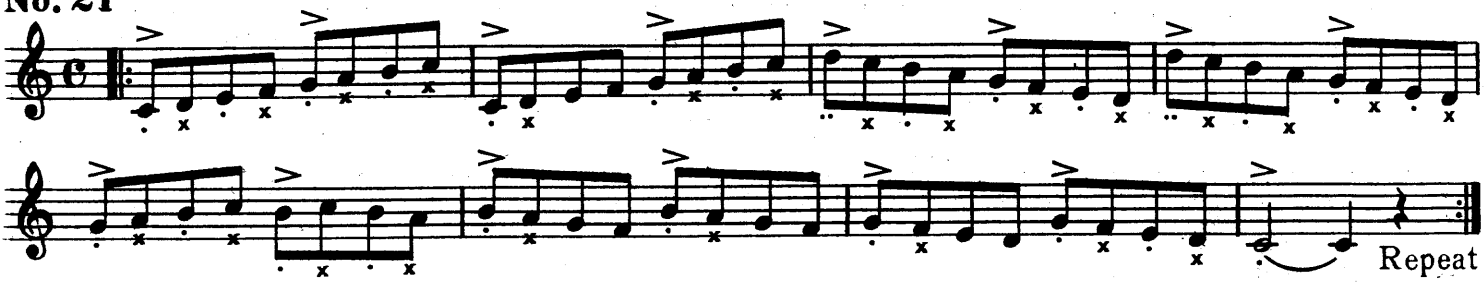
Alternate picking exercises

No. 20
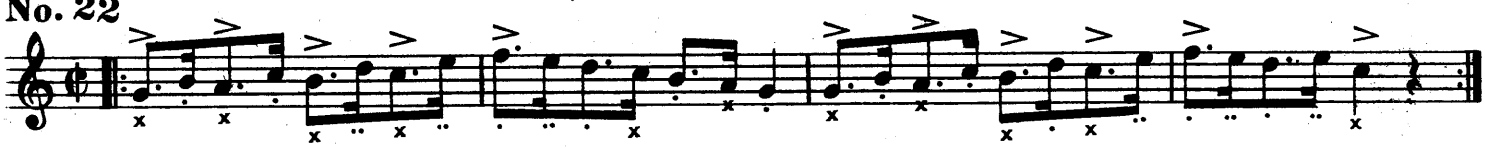


With 1st finger accent

No. 21
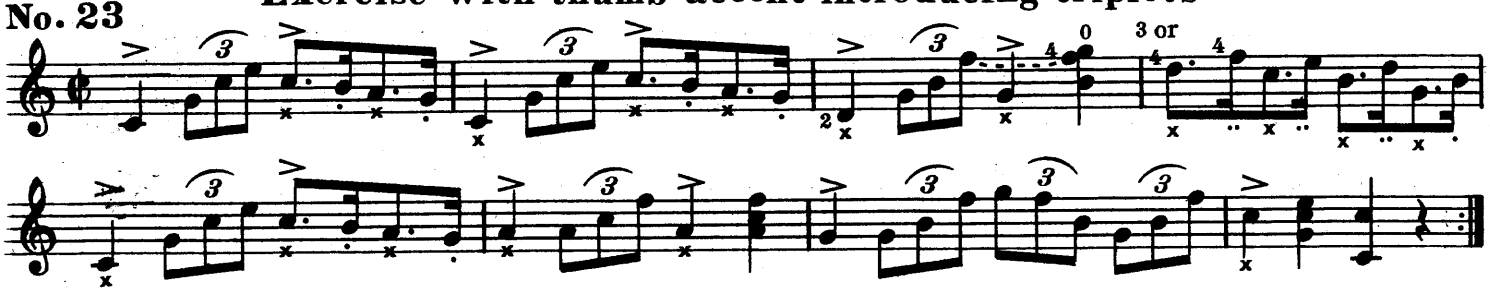


With thumb accent (dotted time)

No. 22
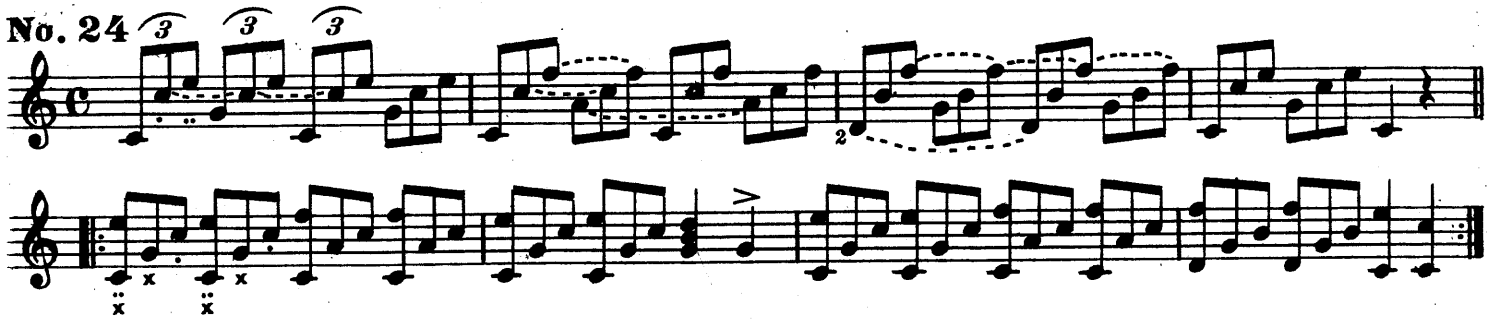


Exercise with thumb accent introducing triplets*

No. 23
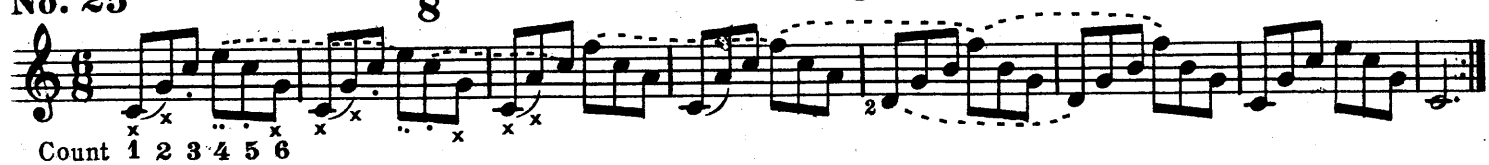


No. 24



$\frac{6}{8}$ time exercise with glide thumb

No. 25
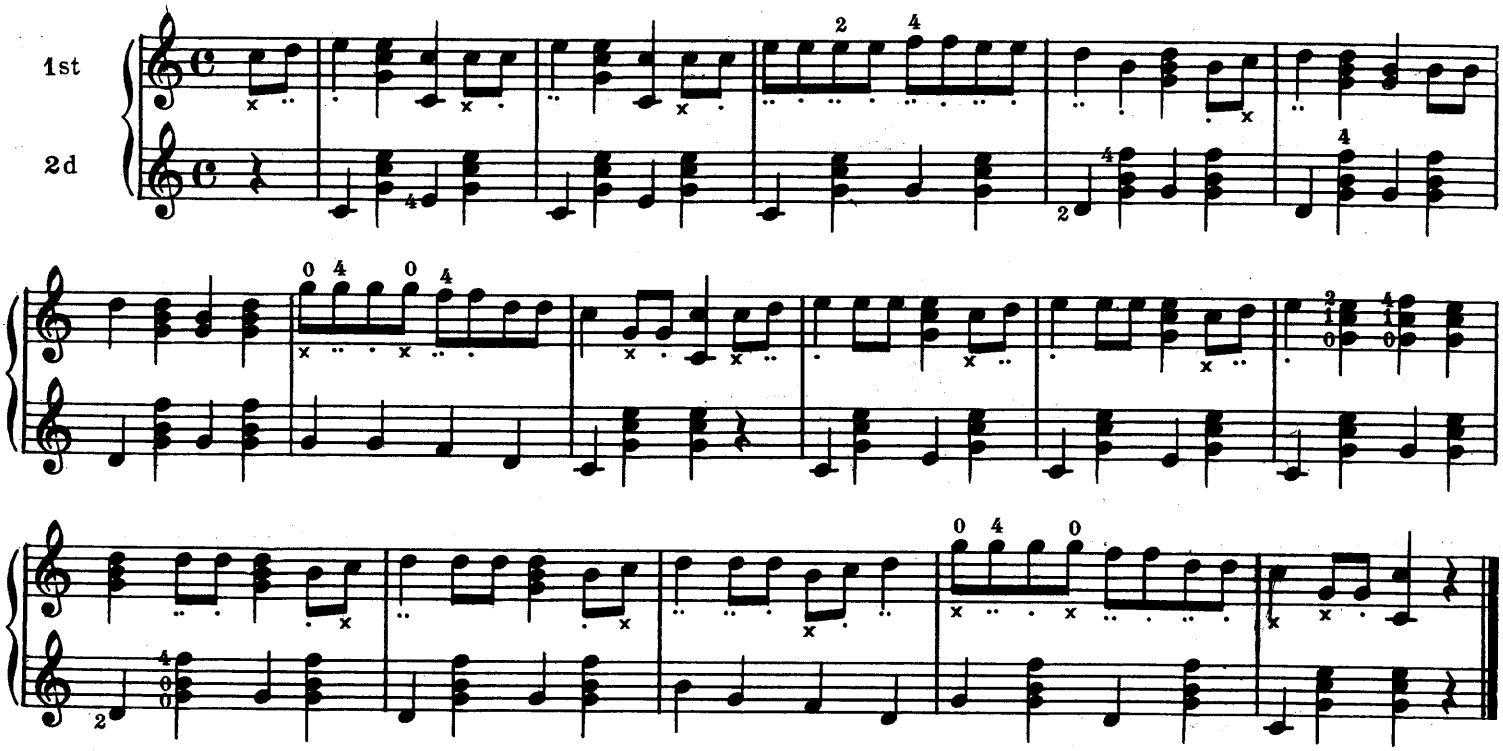


Pay strict attention to the dotted lines and keep L.H. fingers down.

* A triplet is three like notes played in the same time as two notes of like time value.

Polly
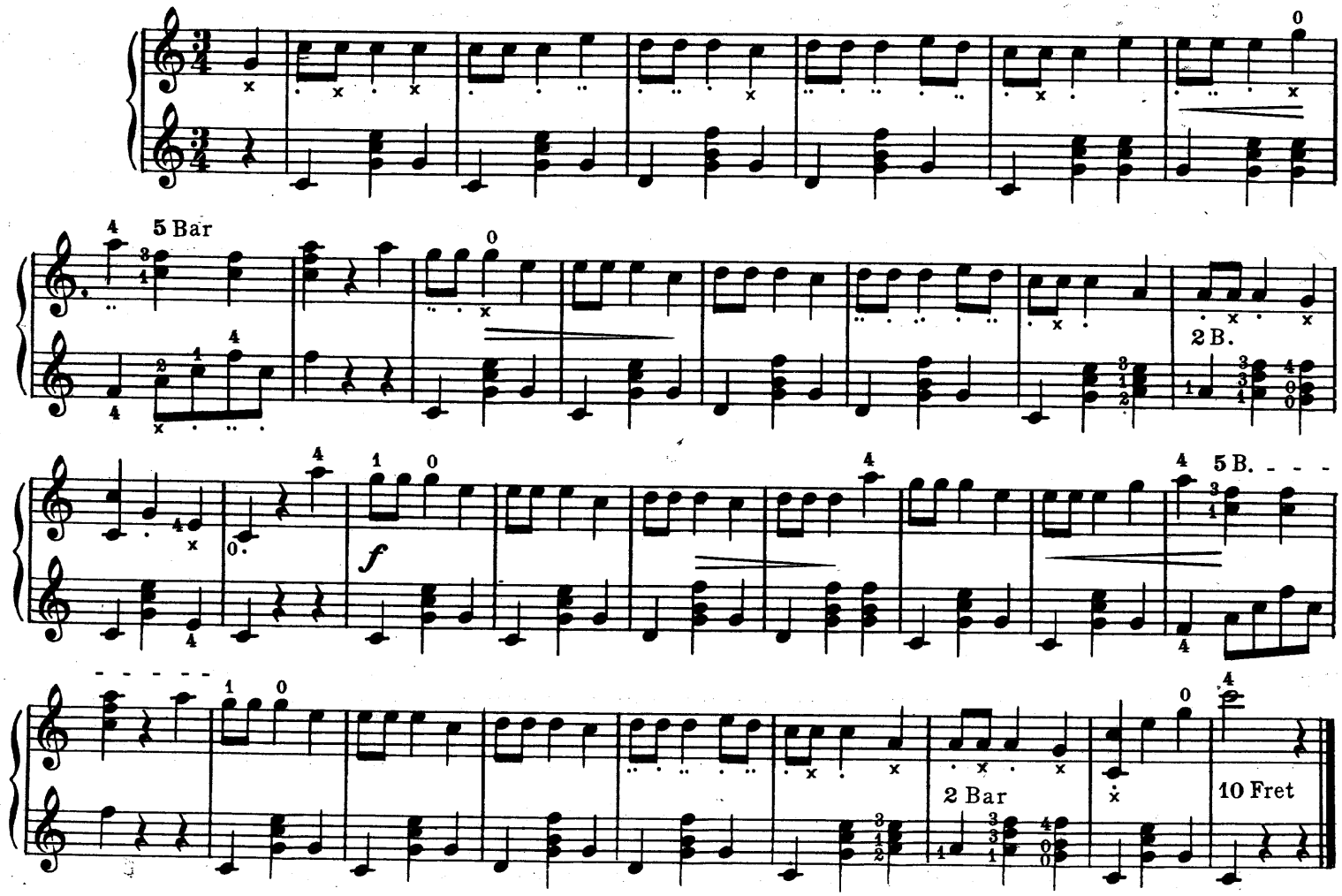
BANJO DUET

COLLEGE SONG
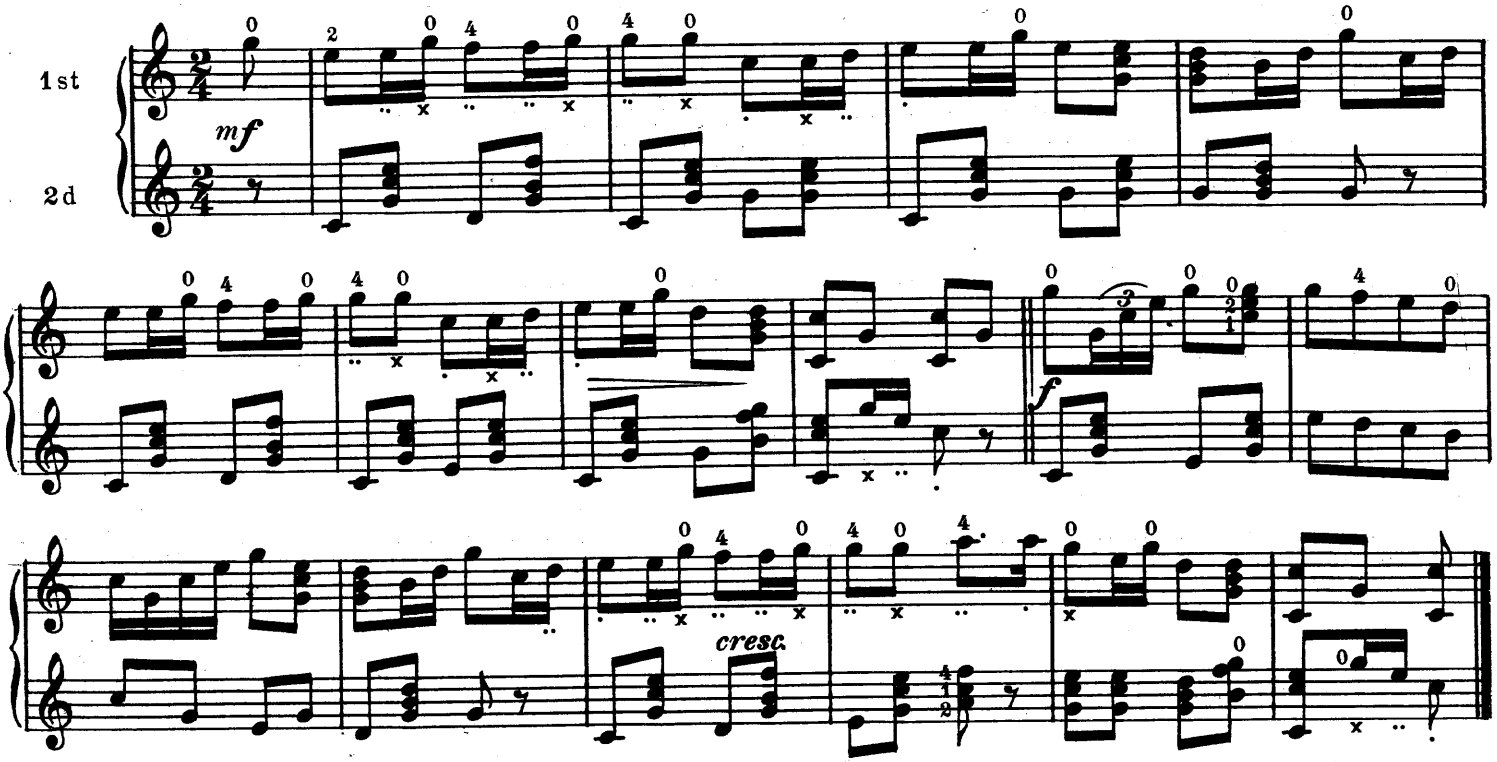


Auld Lang Syne Waltz

BANJO DUET
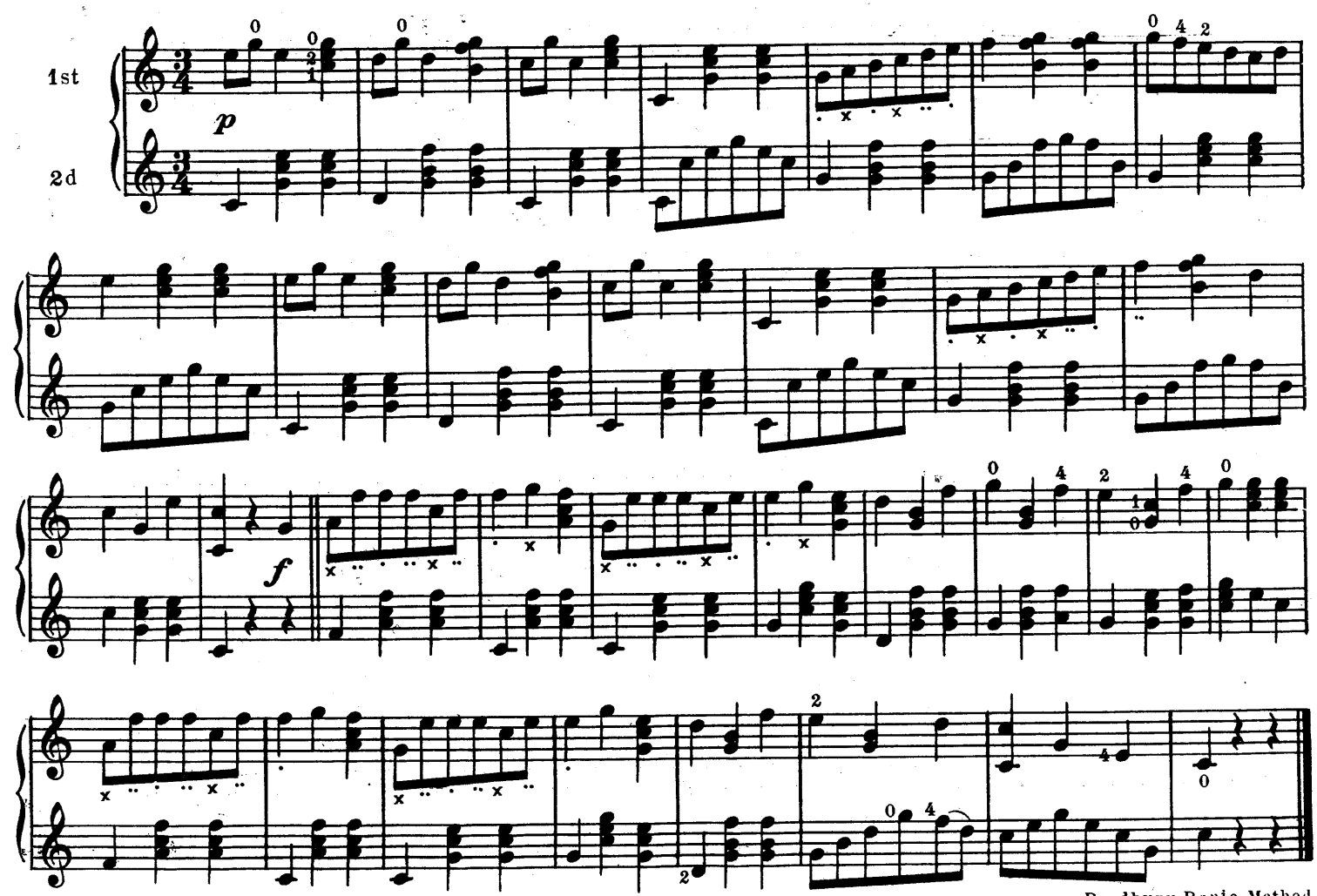


Uncle Ned

BANJO DUET
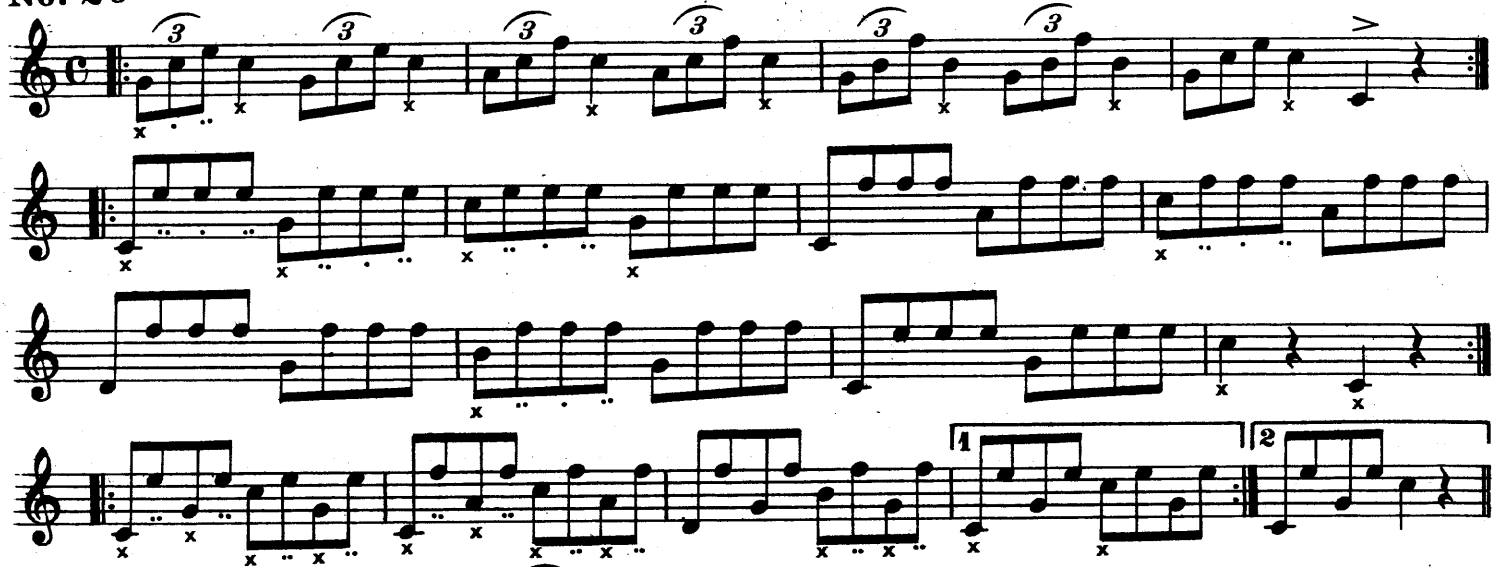


Waltz
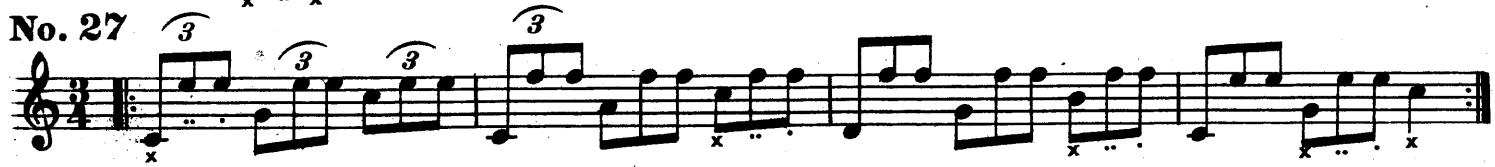


Continued right hand practice

No. 26
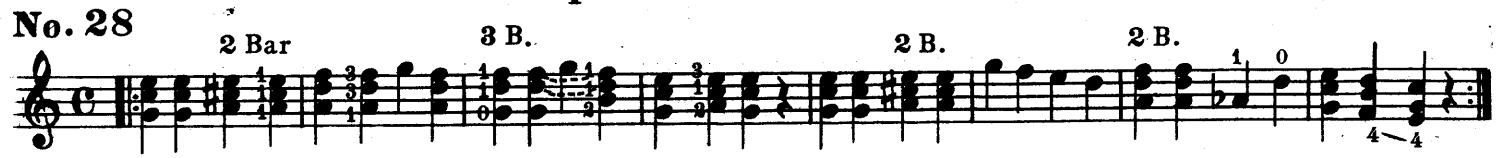


No. 27



Simple Bar Position work *(A)
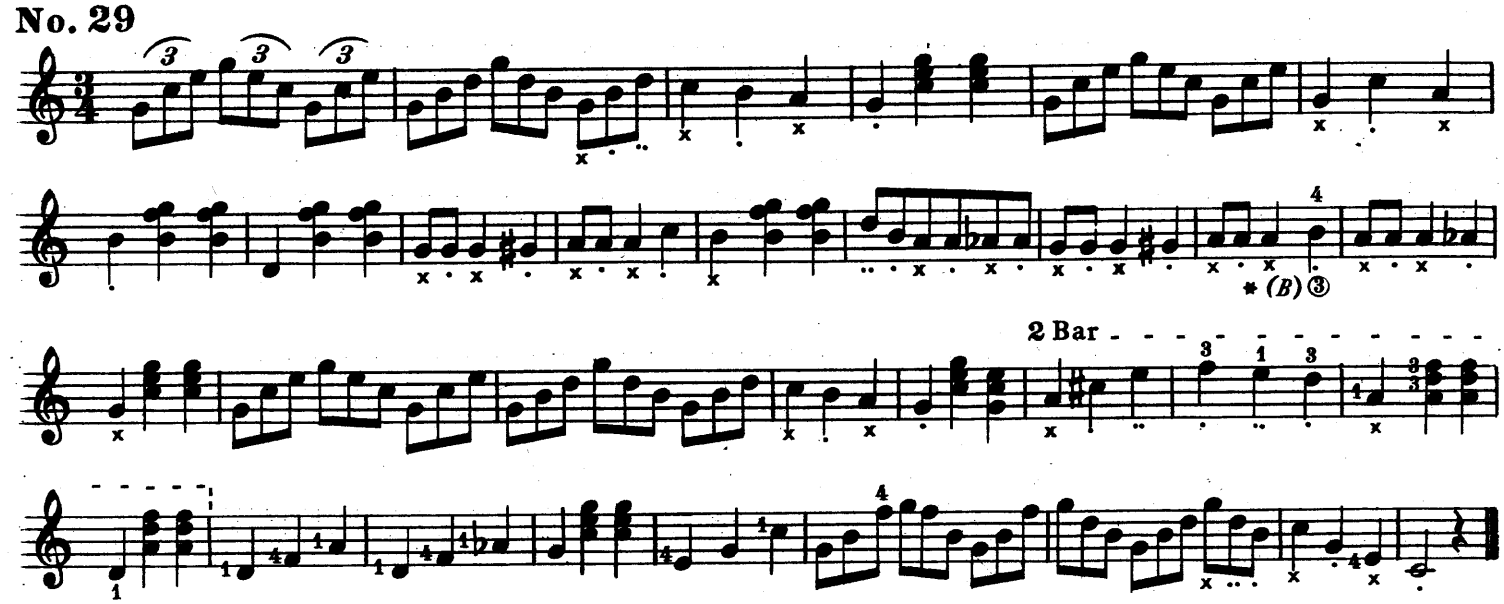
No. 28



In playing bar positions keep the second joint of the bar finger higher above the fingerboard than the tip of the finger thus keeping a direct *down* pressure.

Triplet Waltz

No. 29
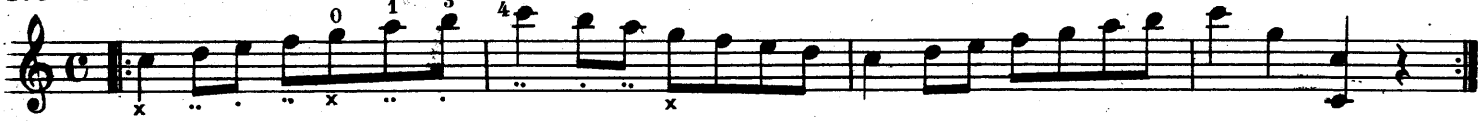


NOTE *(A) Every fret on the banjo is named a position. Where the 1st finger is placed *determines* the position. A bar position or bar is made with the first finger flat across the strings.

NOTE *(B) Figure in *circle* thus ③ denotes the string on which the note is to be played.

Exercises to learn the notes in positions

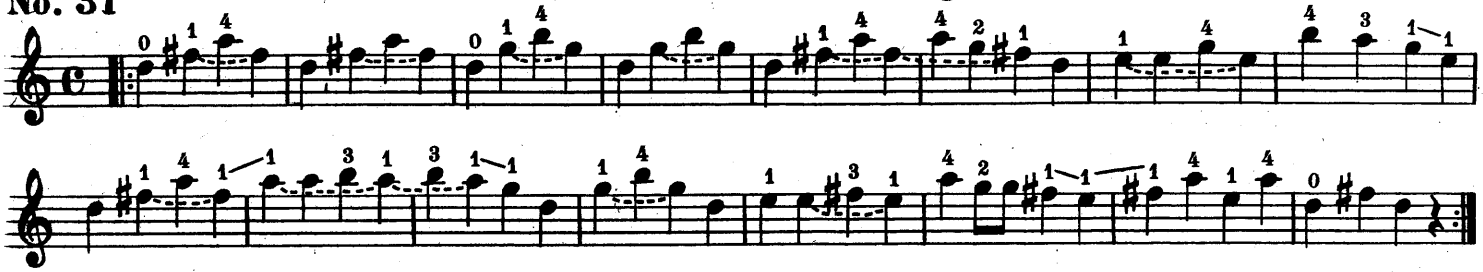
C major scale

No. 30



Exercise on 1st string
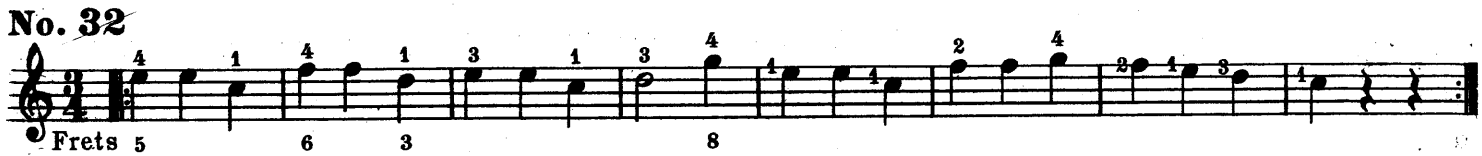
No. 31



Practice slowly and evenly, gradually increasing the tempo until a good degree of proficiency is reached in reading the notes on the various strings.

Exercise on 2d string
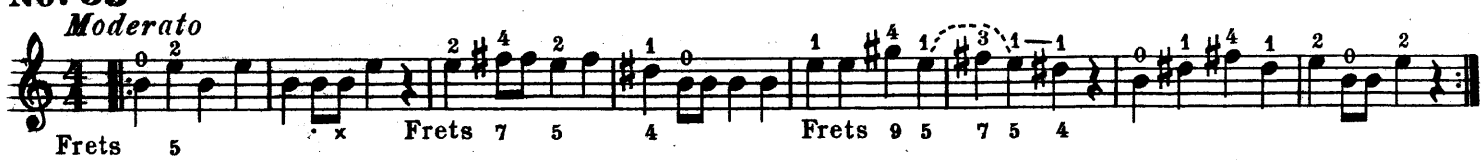
No. 32



Exercise on 2d string
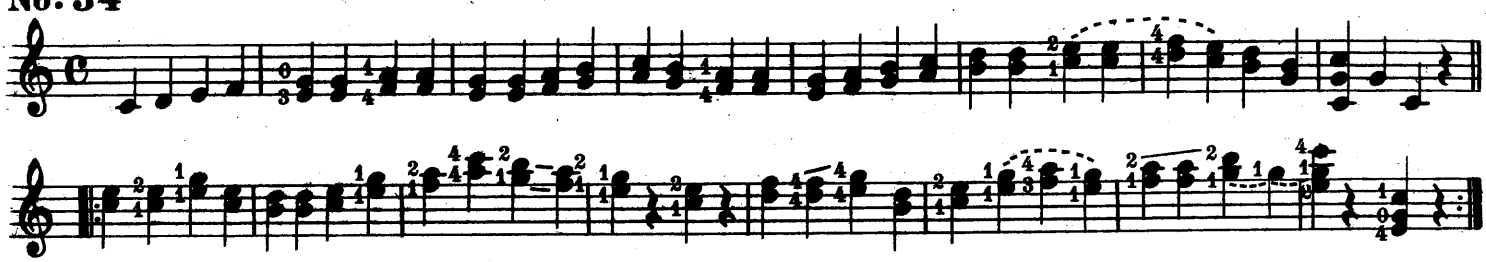
No. 33

Moderato



Exercise in thirds
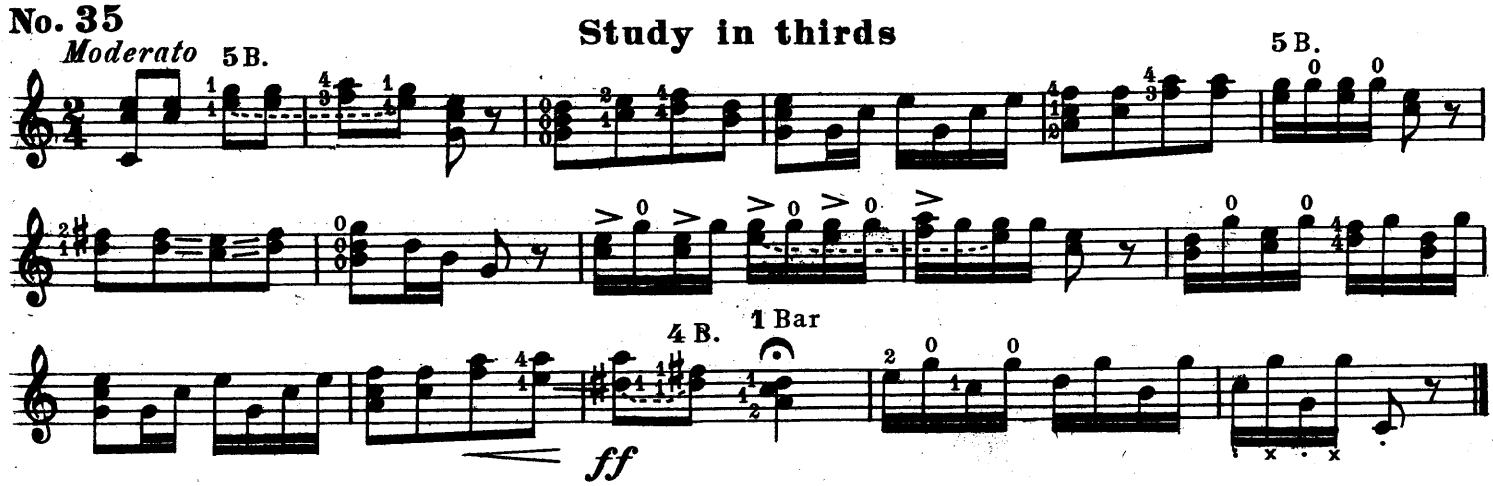
No. 34



Study in thirds

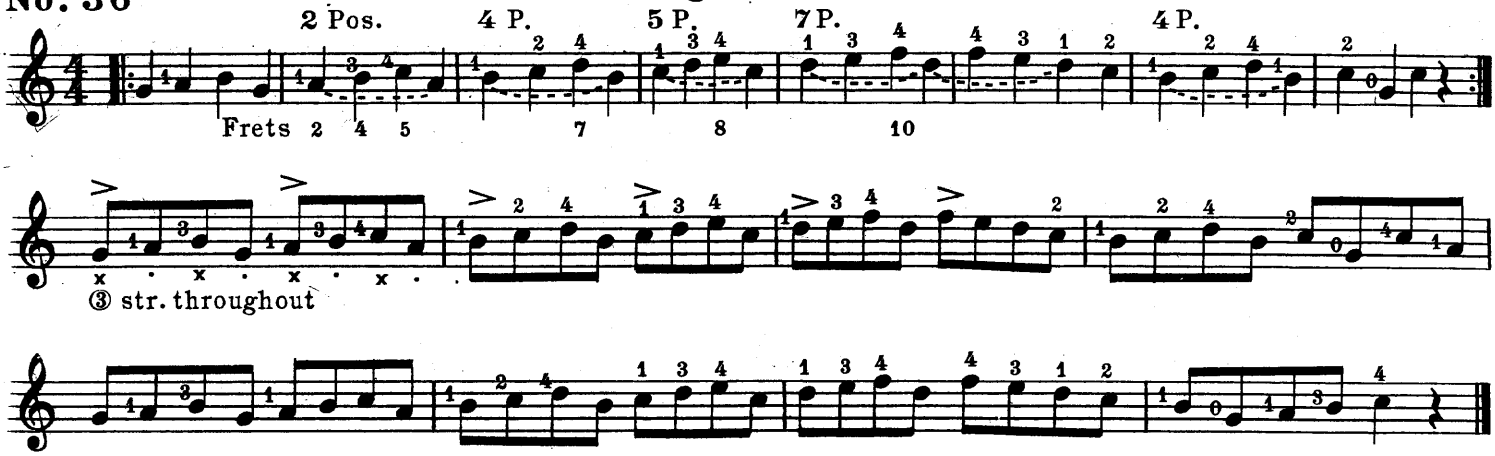
No. 35

Moderato



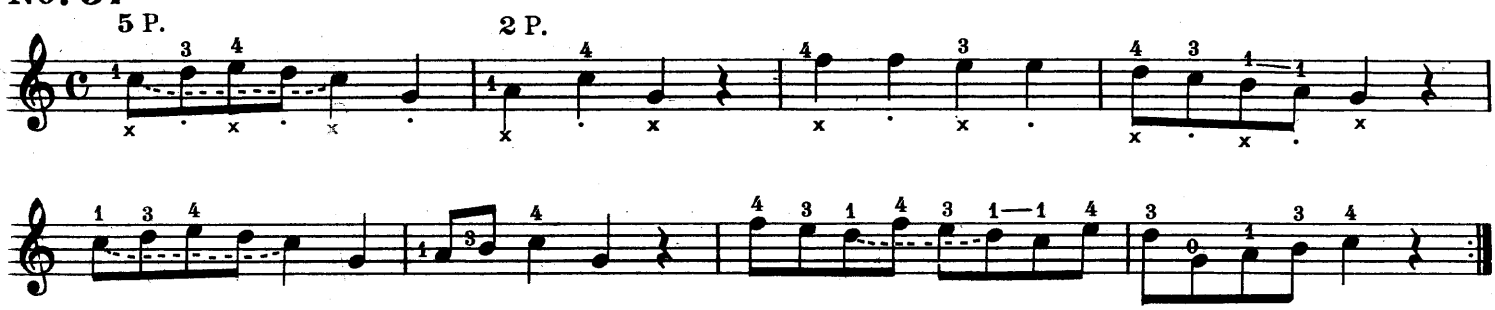
Exercise on 3d string
Reading in Positions

No. 36
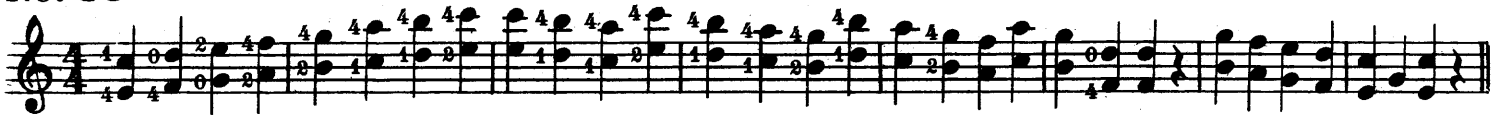


Exercise on 3d string

No. 37
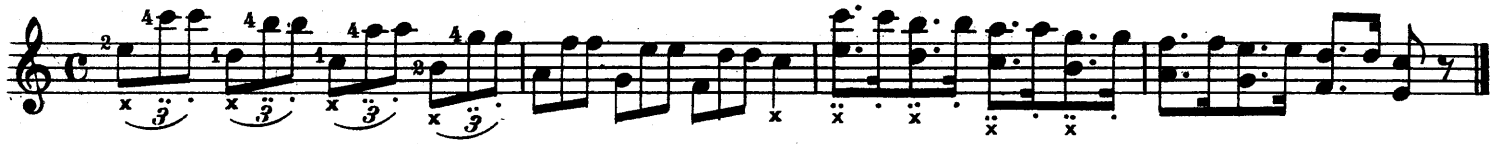


Scale in sixths

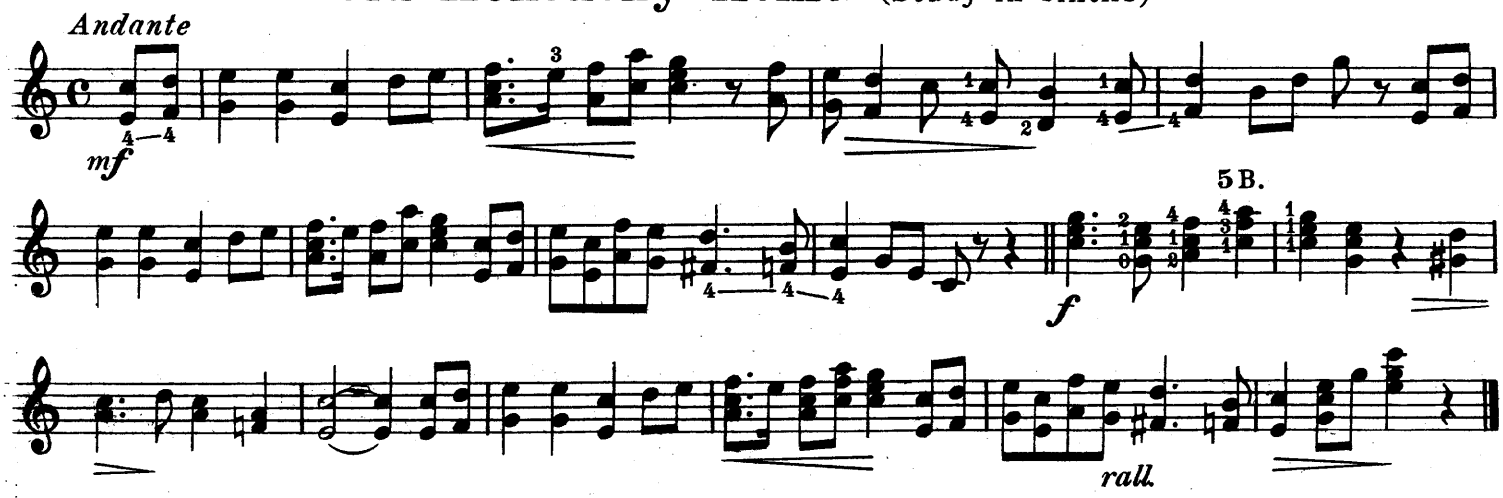
No. 38



When playing sixths "carry" the L. H. little finger when possible.
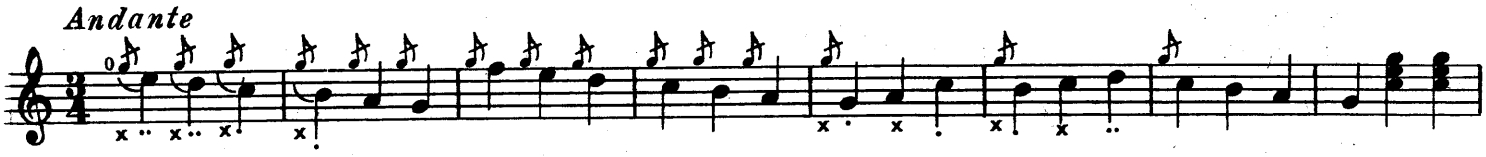


Old Kentucky Home (Study in sixths)



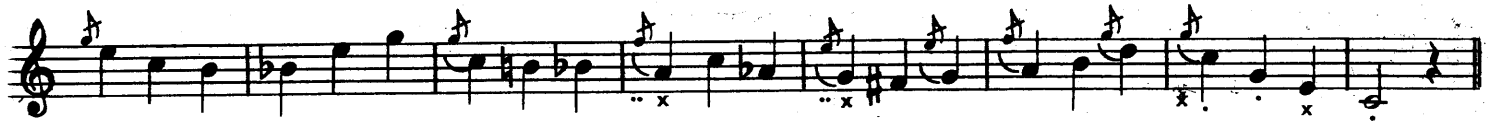
Grace note study

No. 39 (A short grace note takes time from the principle note)

Andante
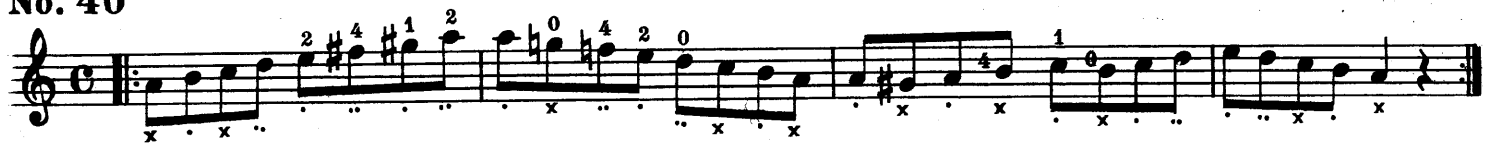


Practice No. 39 slowly carefully observing the R. H. picking.



Scale of A minor (relative to C major)
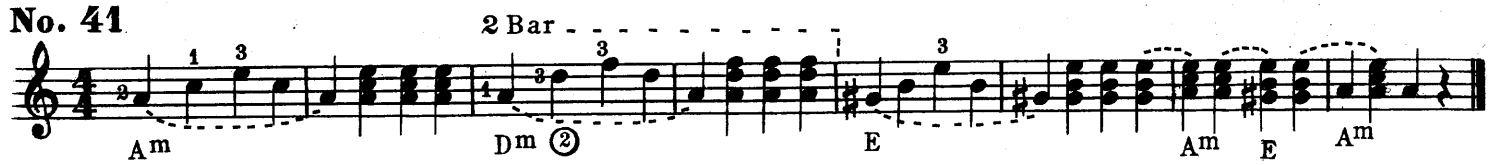
No. 40



The minor scales as given in this book except as otherwise stated are in the melodic form. See explanation of the minor scales in forepart of treatise on Chords, Page 58.

Chords in A minor
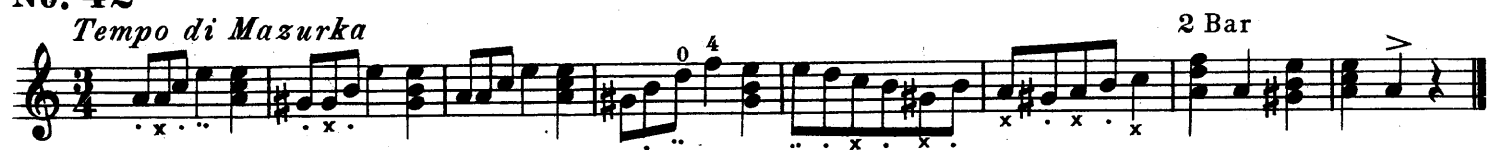
No. 41
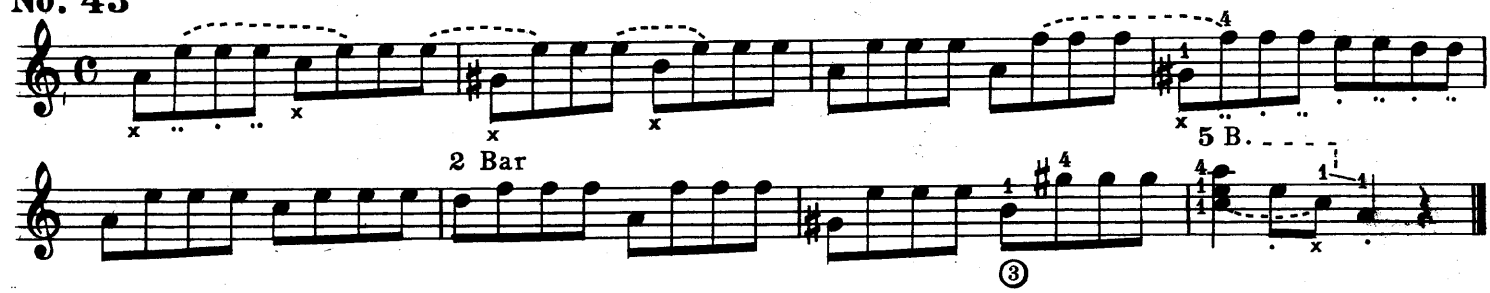


Exercises in A minor

No. 42

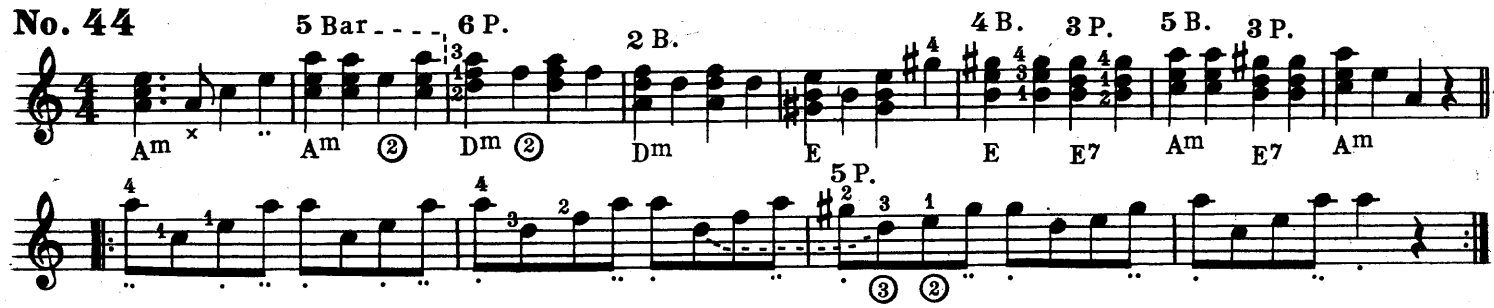
Tempo di Mazurka
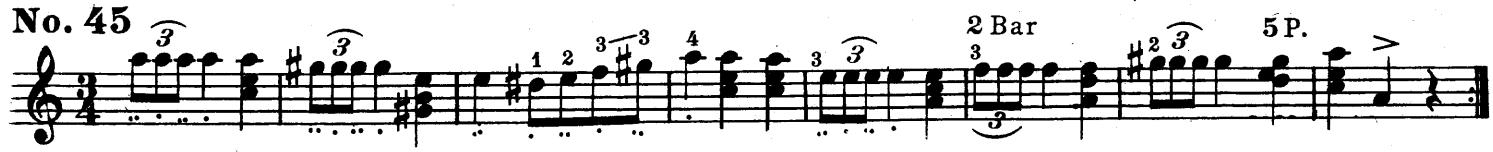


No. 43



No. 44
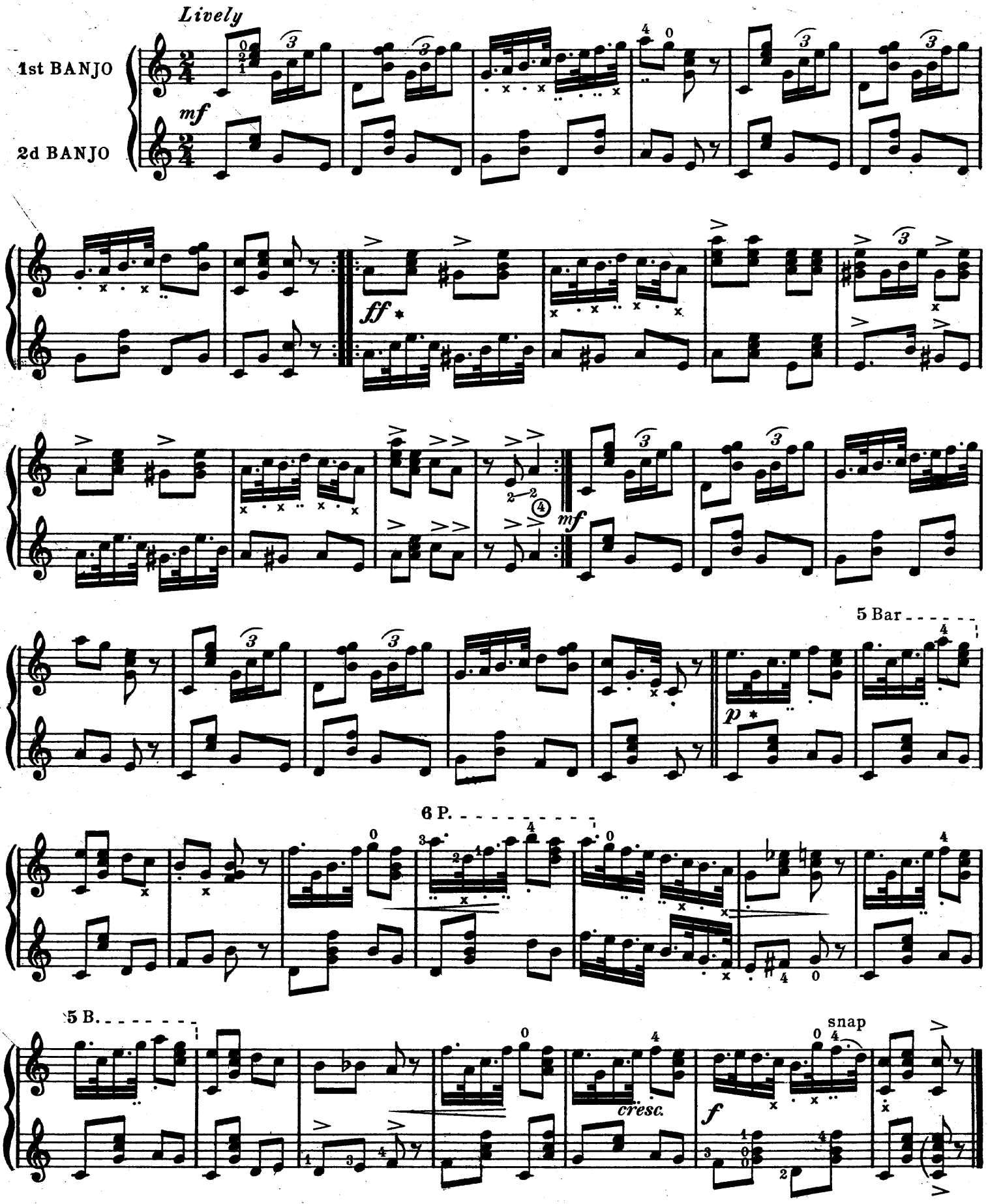


No. 45



Banjo Dance

BANJO DUET

F. C. BRADBURY

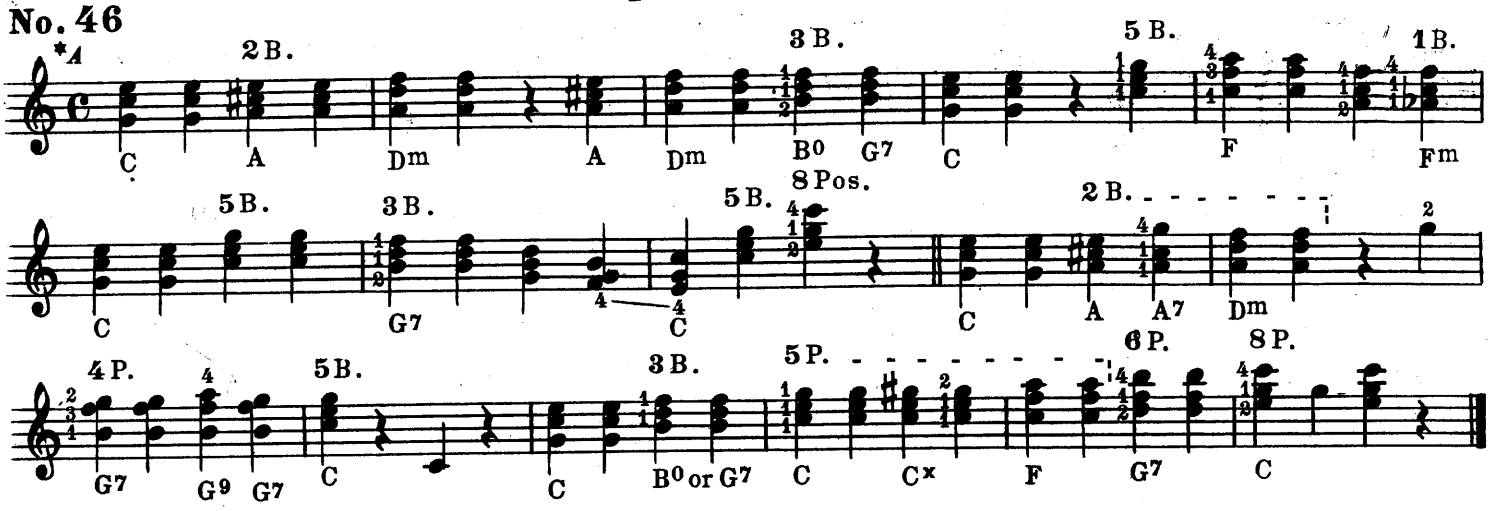


Pupil should also learn to play the 2d part in duet.

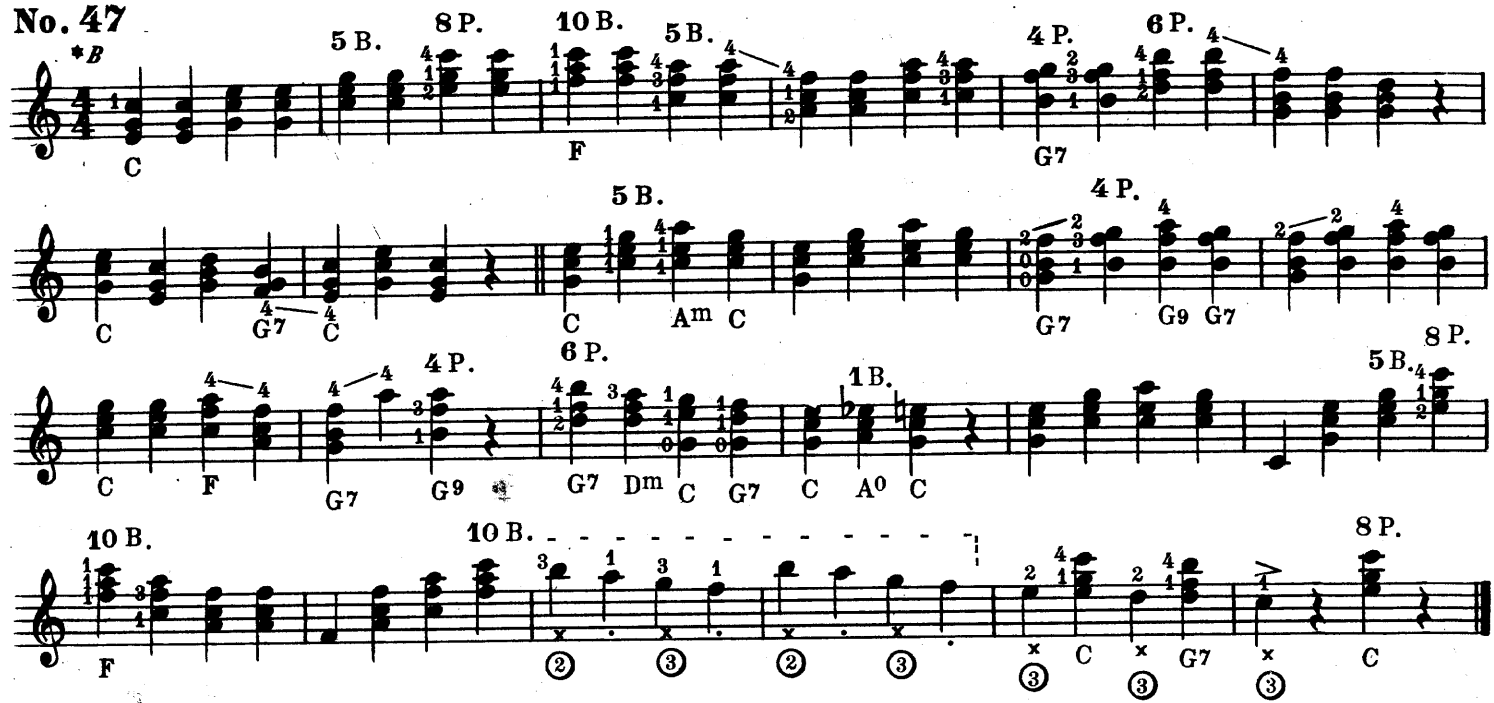
* Play *near rim* for *soft* (*p*) or (*pp*) passages and *near bridge* for *loud* (*f*) or (*ff*) passages.

Bar positions (Continued)

No. 46



No. 47
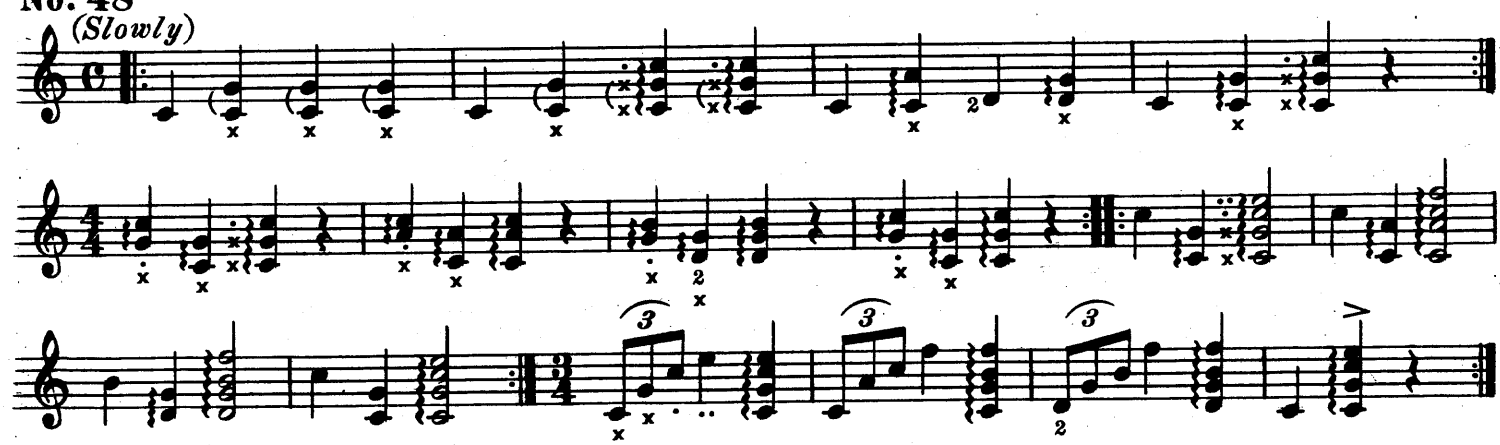


Practice for a steady tempo on above; carefully observing the L.H. fingering and carrying of same on fingerboard as indicated.

Arpeggios

When practicing these arpeggio exercises always have the first and second R. H. fingers in picking position on strings as thumb starts picking.

No. 48
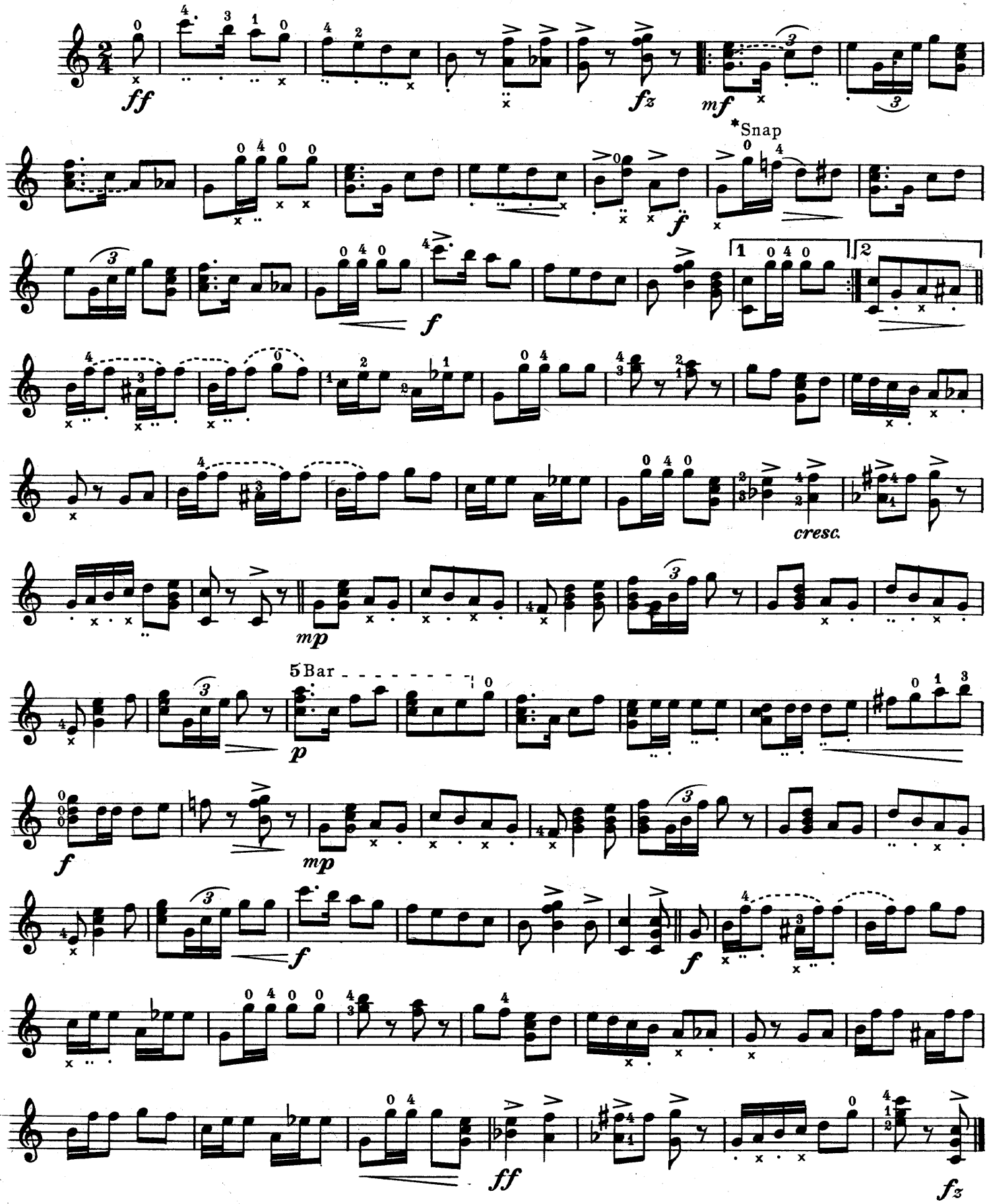


NOTE *A *B Studies No 46 and 47 may also be used for arpeggio practice.

BANJO SOLO

Jolly Boy
One Step
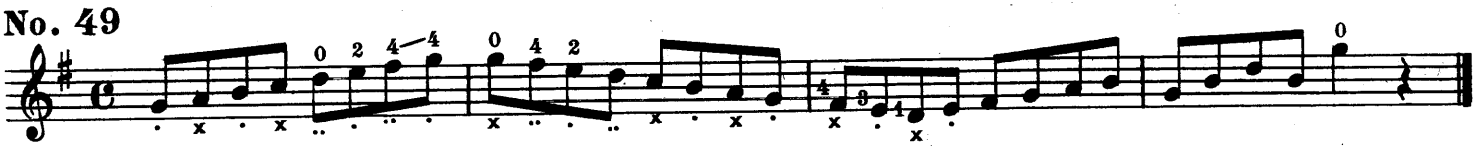
DON BAXTER



* Snap the string by pulling the L.H. finger, thereby sounding the second note of the slur ⌒ .

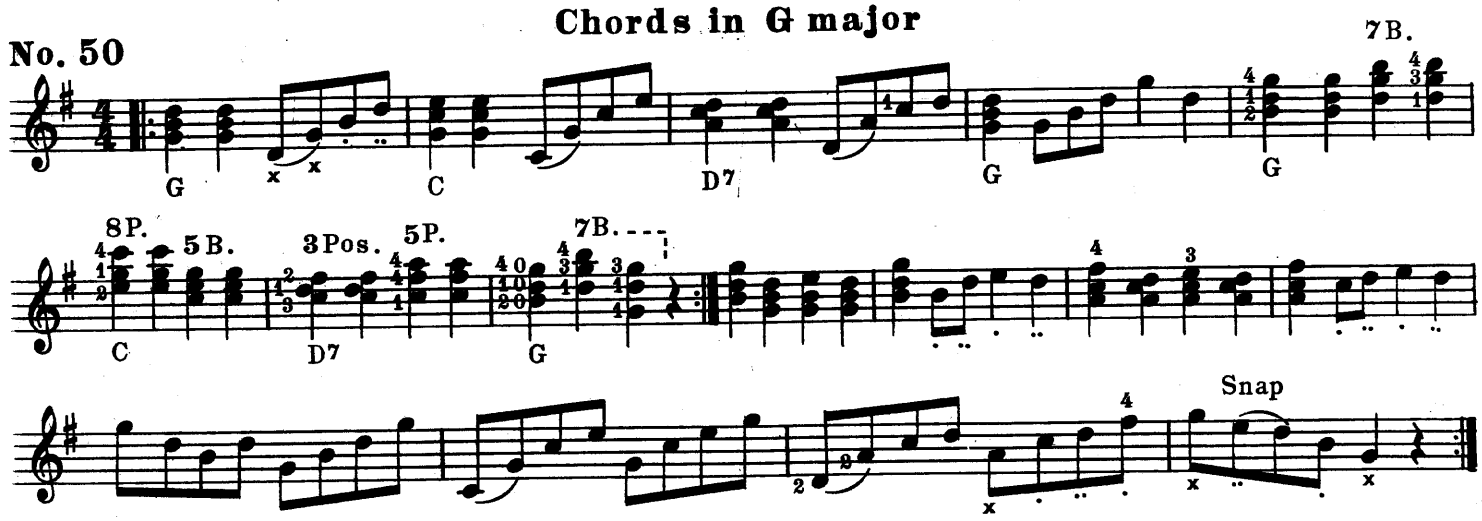
Scale of G major

No. 49



Chords in G major
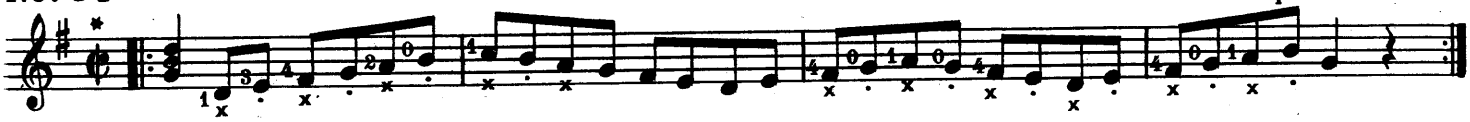
No. 50



Exercise for fourth finger
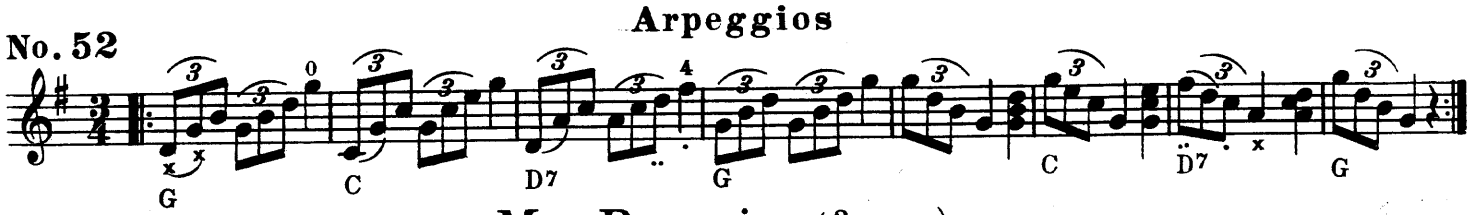
No. 51

Repeat 4 times



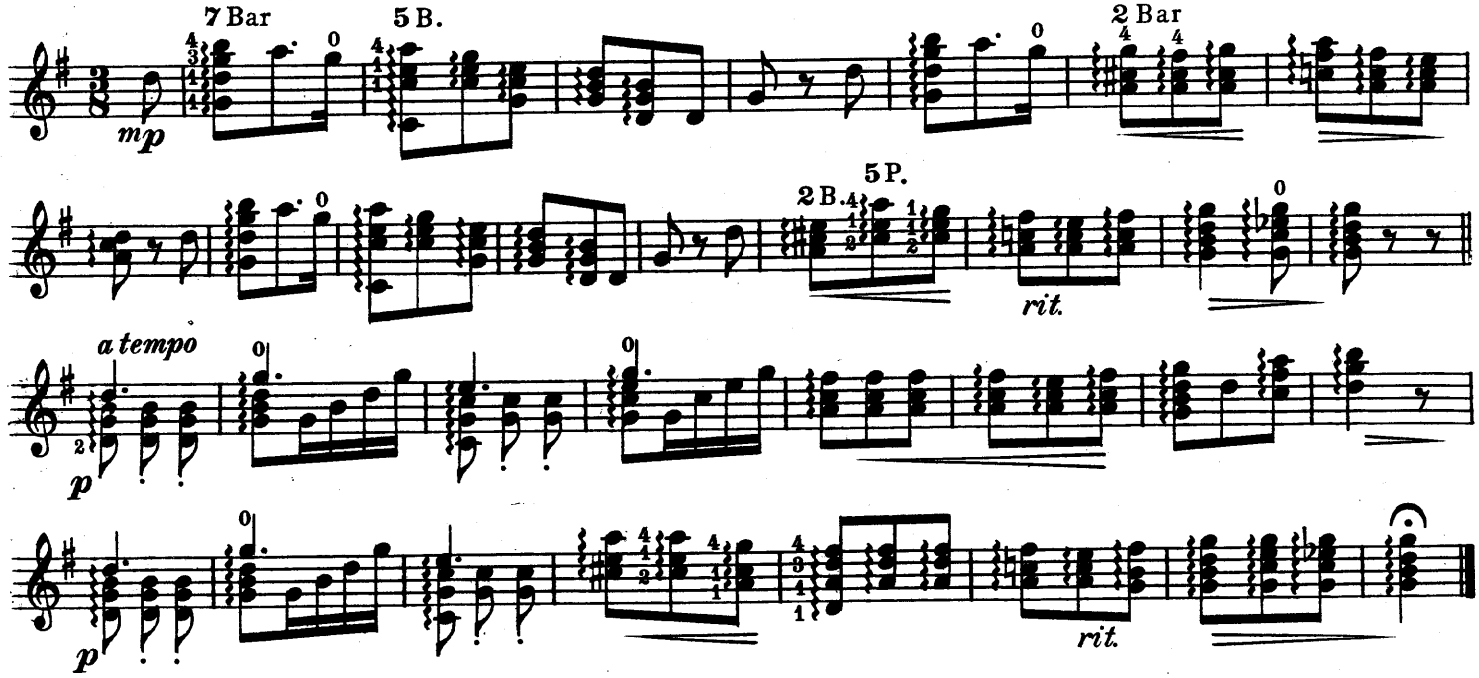
Arpeggios

No. 52



My Bonnie ($\frac{3}{8}$ time)

Andantino

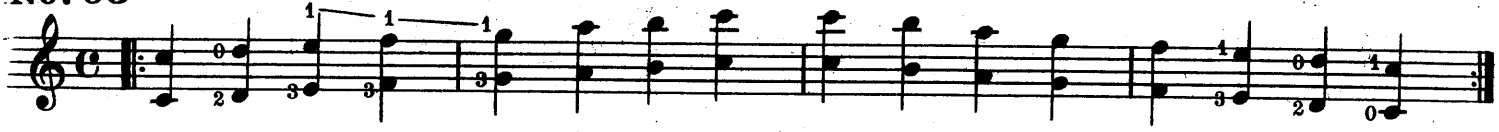


* This sign ¢ is for *alla breve* (meaning double quick) and is commonly called cut time. To be played as in $\frac{2}{4}$ time, or two beats to the measure.
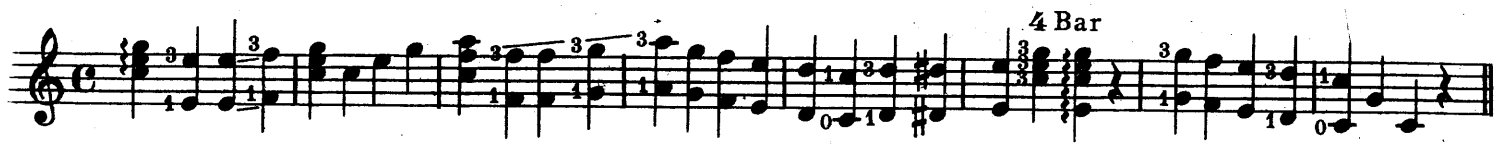
Octaves

1st system (1st and 4th strings)
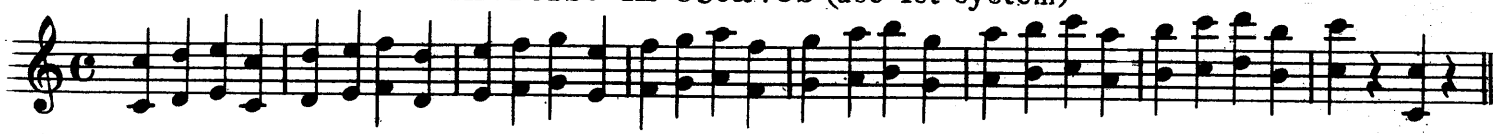
No. 53 Be sure and carry L. H. fingers from one position to another.



2d system (2d and 4th strings)



Exercise in octaves (use 1st system)
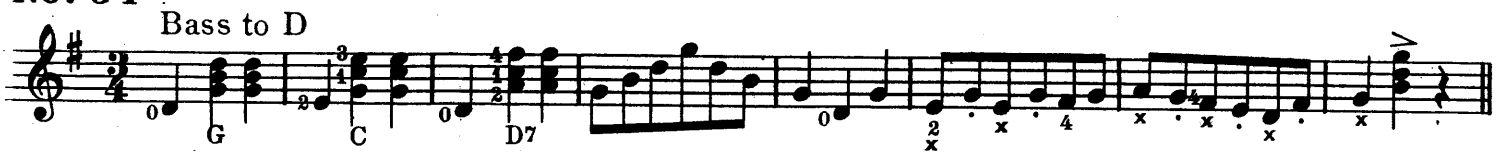


Repeat this exercise using 2d system, on 2d and 4th strings.

Bass to D tuning (or Elevated bass)
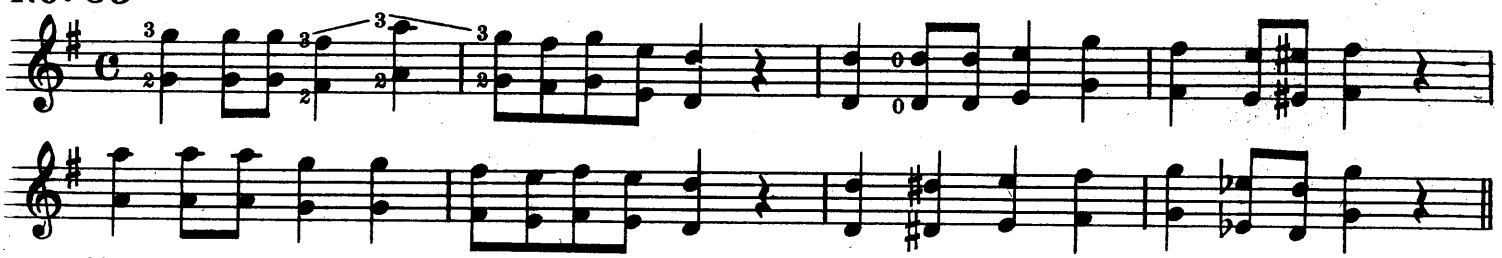
Many banjo pieces especially in keys of G and D major and E minor are written for the elevated bass tuning or bass to D (one whole tone higher than usual). It makes the positions easier for certain styled work.

No. 54
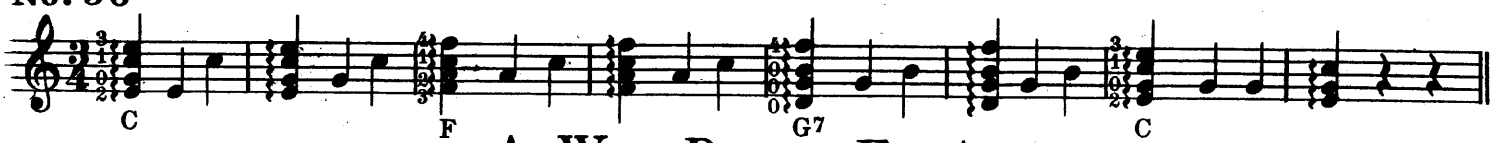


Octaves bass to D (1st and 4th string)
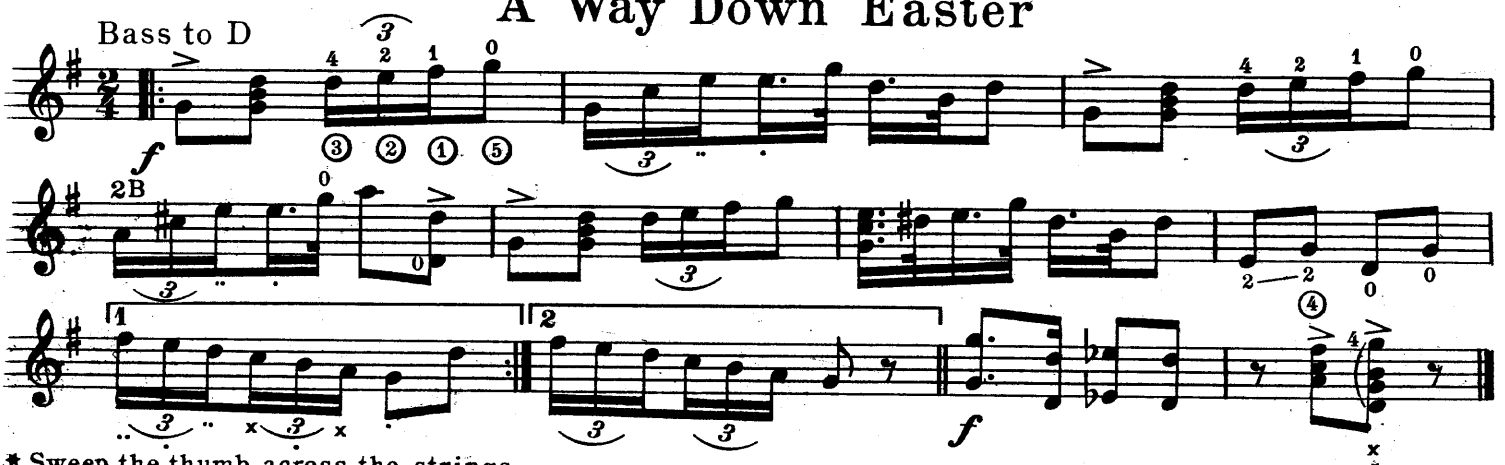
No. 55



No. 56



A Way Down Easter

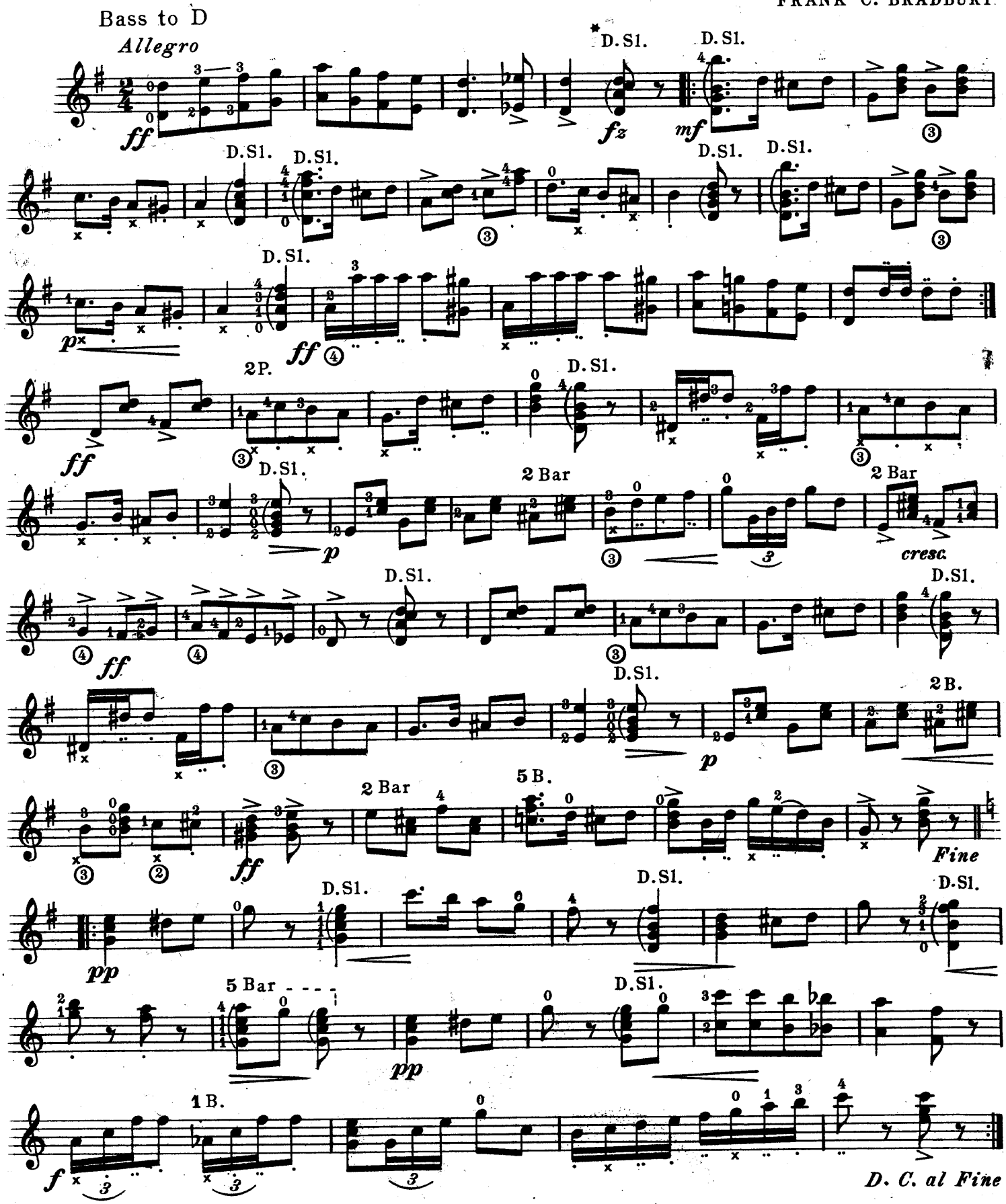


* Sweep the thumb across the strings.

The Old Timer

Galop
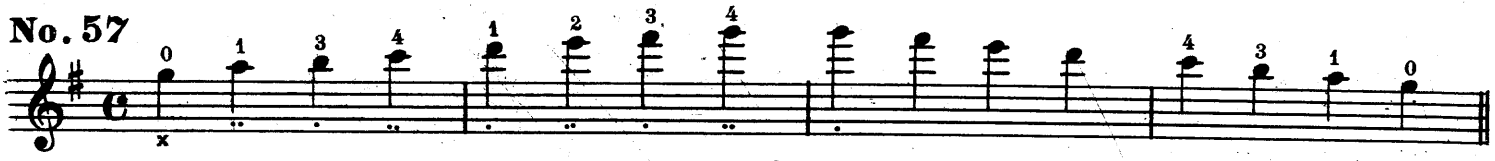
FRANK C. BRADBURY



* *D. Sl.* or *Drum slide*, executed with the nails of the R. H. fingers; commence with 4th finger and let all the fingers pass over the strings in rapid succession. There should be a slight wrist motion across as the 1st finger passes over the strings.
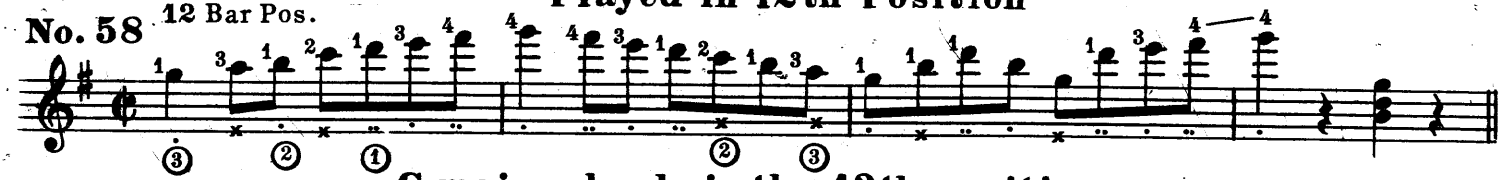
G major scale (1st string)

No. 57



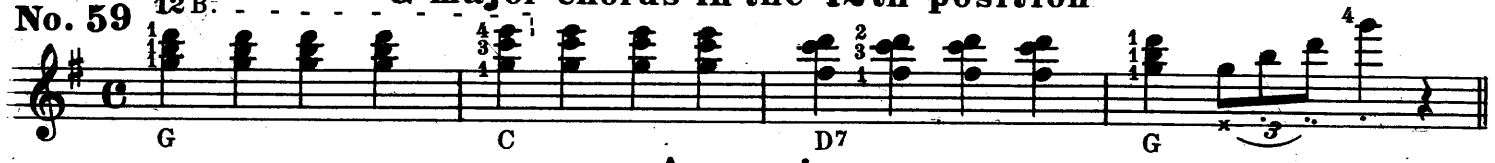
Played in 12th Position

No. 58 12 Bar Pos.
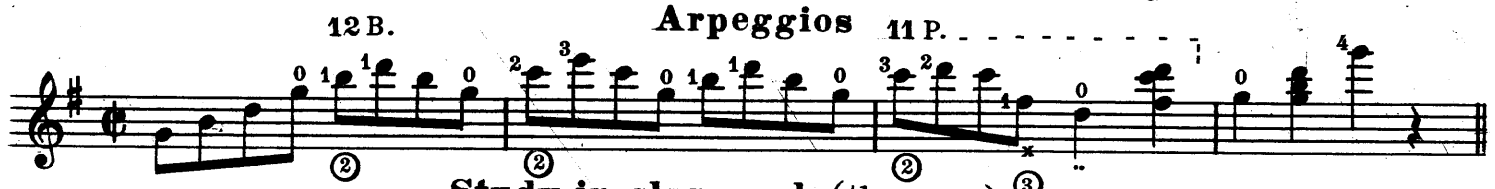


G major chords in the 12th position

No. 59 12 B.



Arpeggios

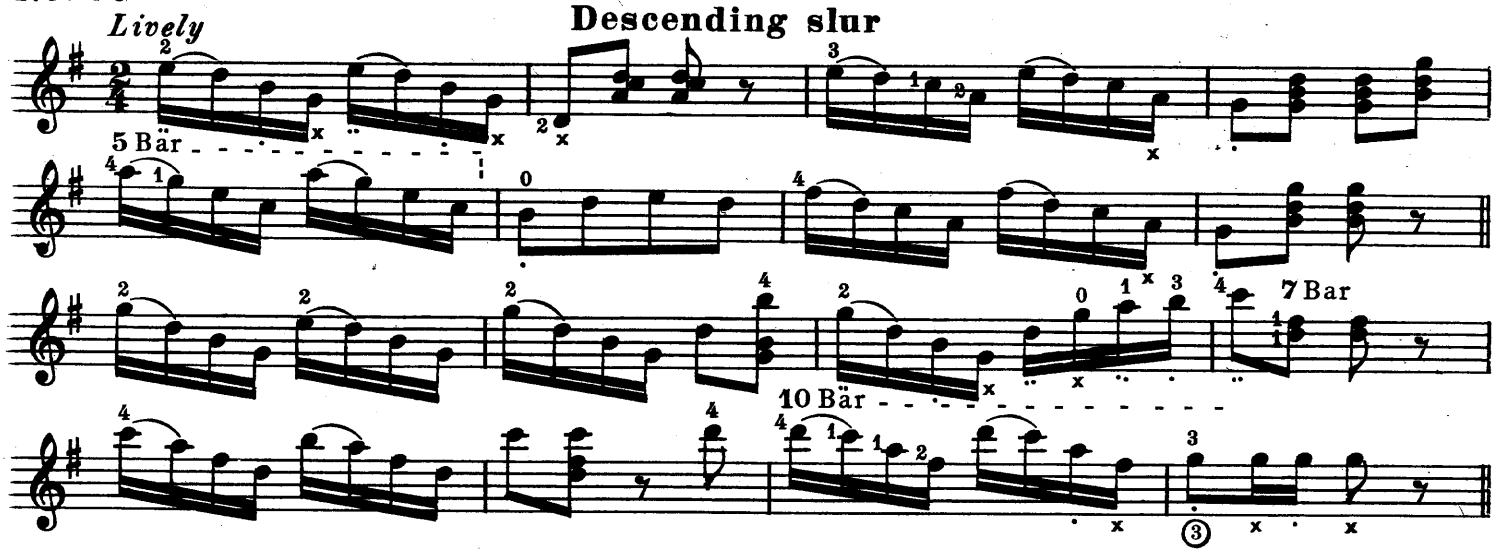


Study in slur work (the snap)
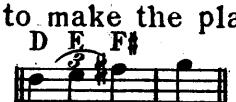
No. 60

Descending slur

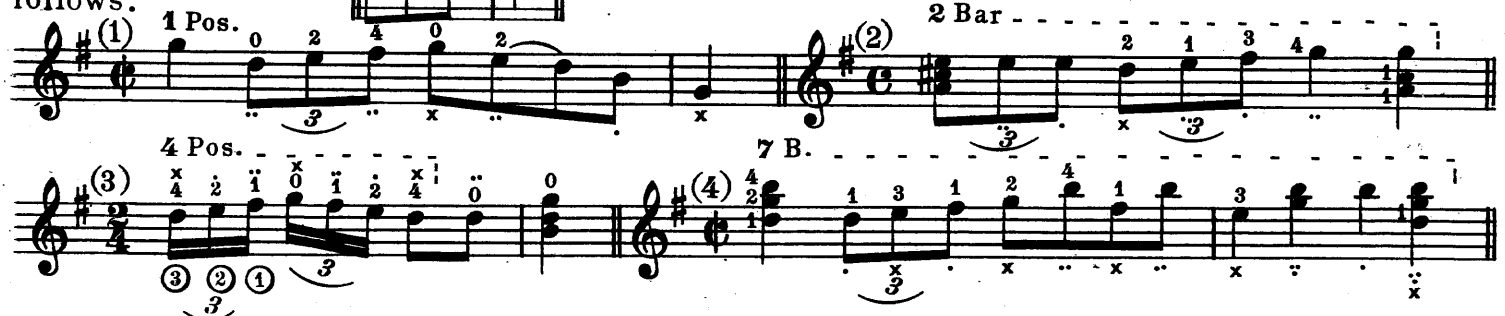
Lively



No. 61 Position playing for scales

On account of the length of the banjo fingerboard it is necessary to play rapid runs, etc., in their most adaptable position so as to make the playing of same easy and smooth. In such manner will the scale studies in this book be given. The following examples show what is meant by "adapting" positions to make the playing sound well in its rendition. The group of notes being adapted is the triplet 
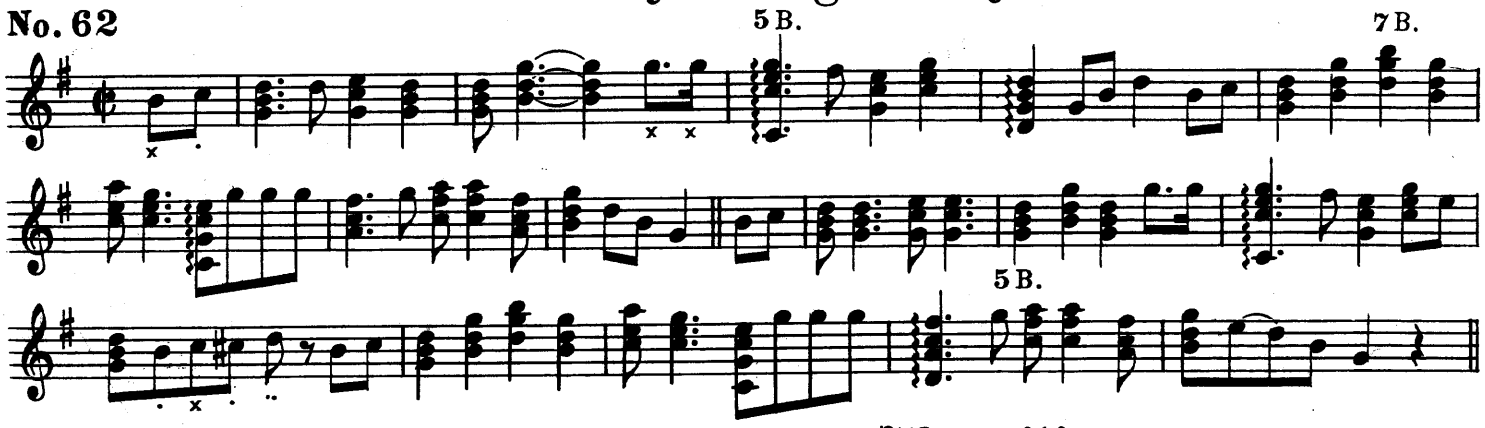
which group is shown in four different positions and uses, as follows:



It is readily seen that the retaining of the position as in Ex. (1) (2) and (4) is best. Ex. (3) showing a good way of playing the group where speed is wanted.

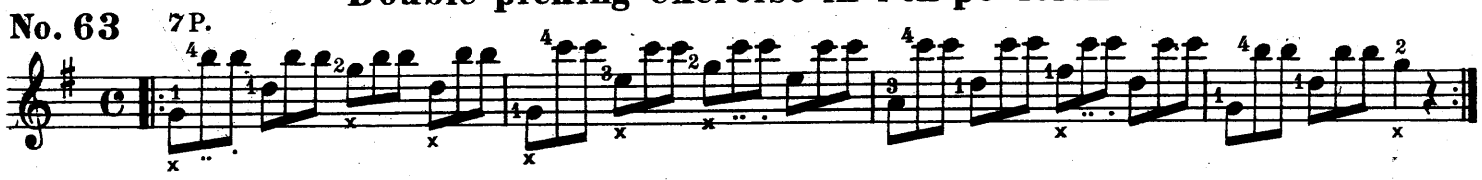
The Quilting Party

No. 62
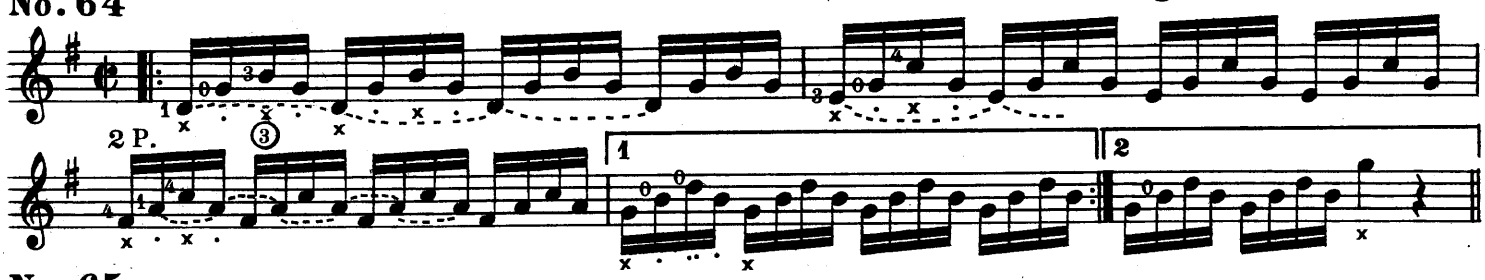


Double picking exercise in 7th position

No. 63



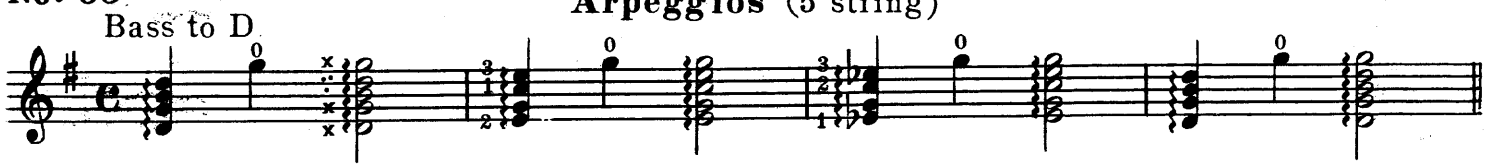
Exercise for left hand on 3d and 4th strings

No. 64
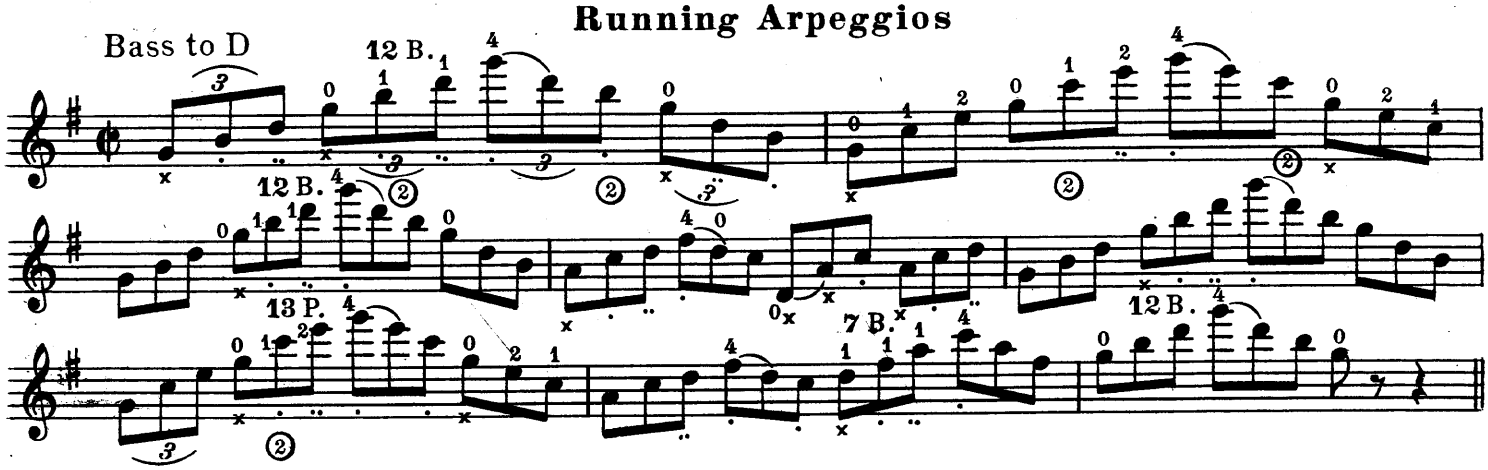


Arpeggios (5 string)

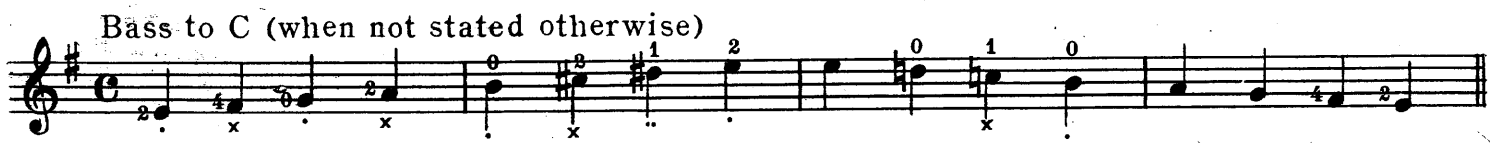
No. 65



Running Arpeggios
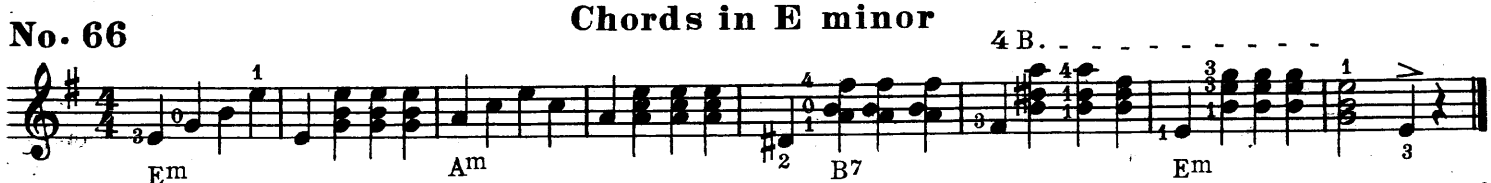


Scale of E minor (relative to G major)



Chords in E minor

No. 66
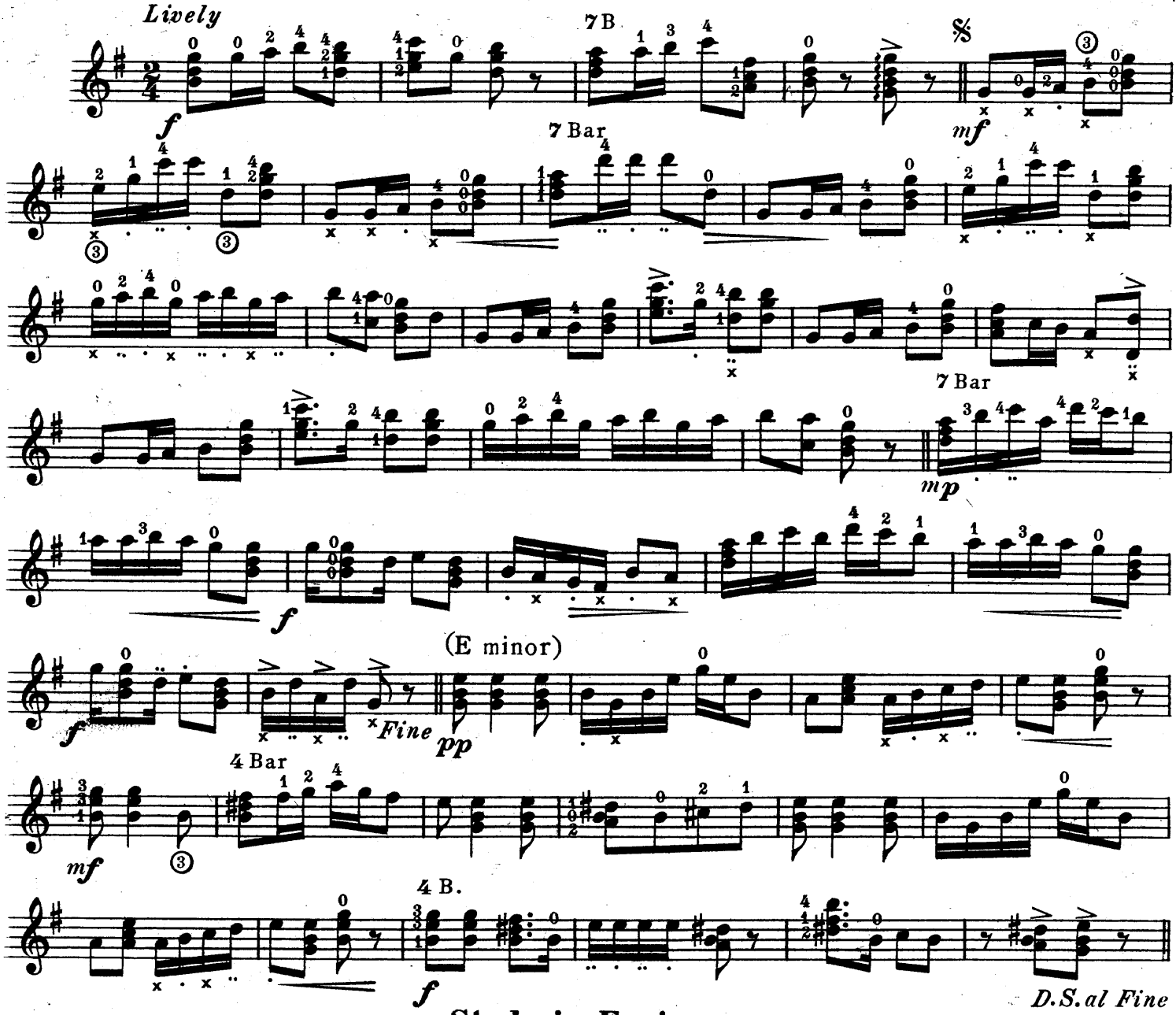


Uncle Eph's Hoedown

(Bass to D)

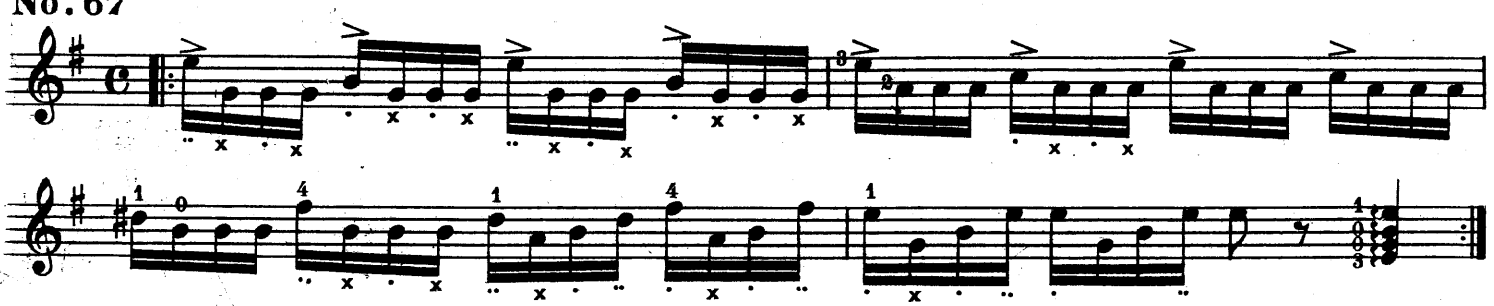
Lively

DON BAXTER
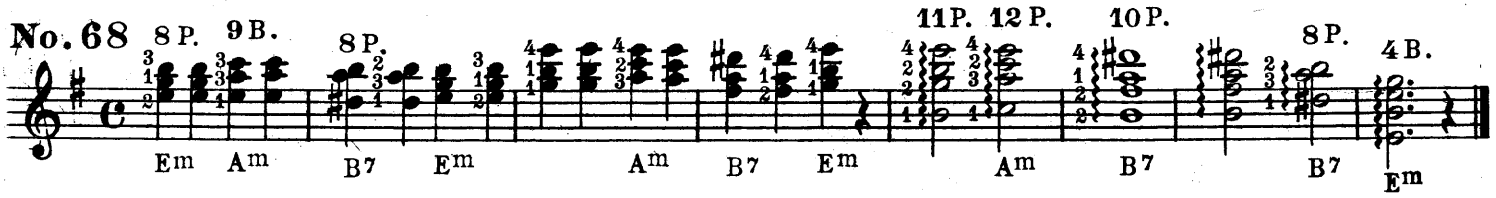


Study in E minor

No. 67
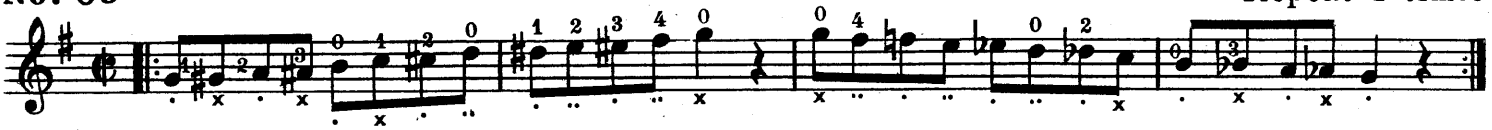


No. 68
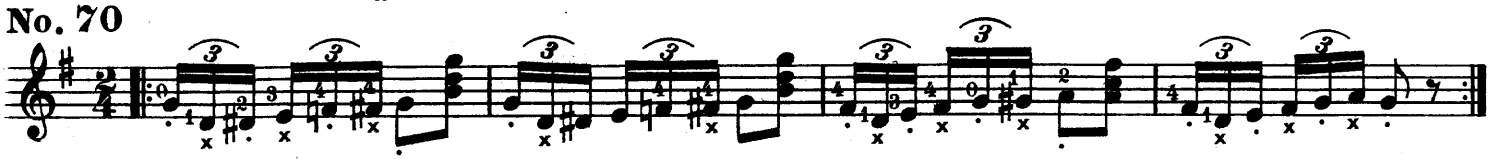


Chromatic scales

(Succession of half tones)

No. 69 Repeat 4 times
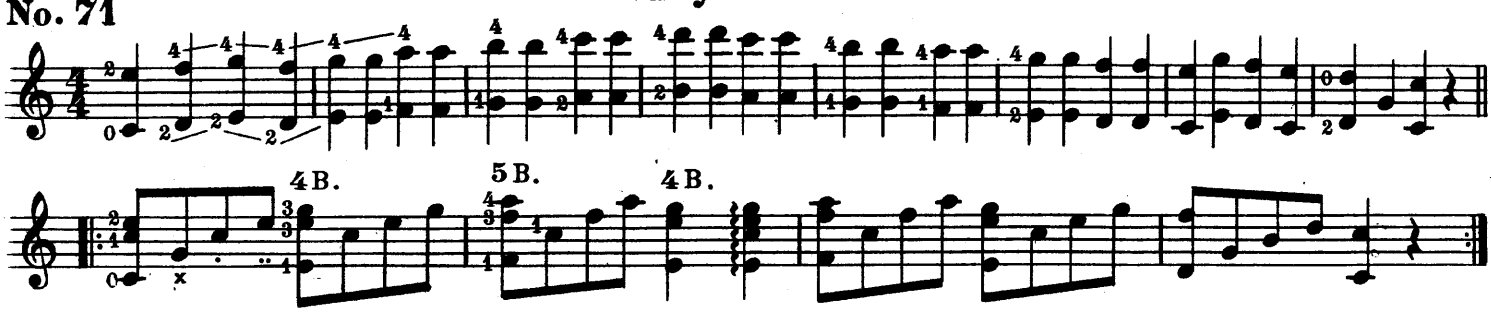


No. 70



Study in tenths

No. 71
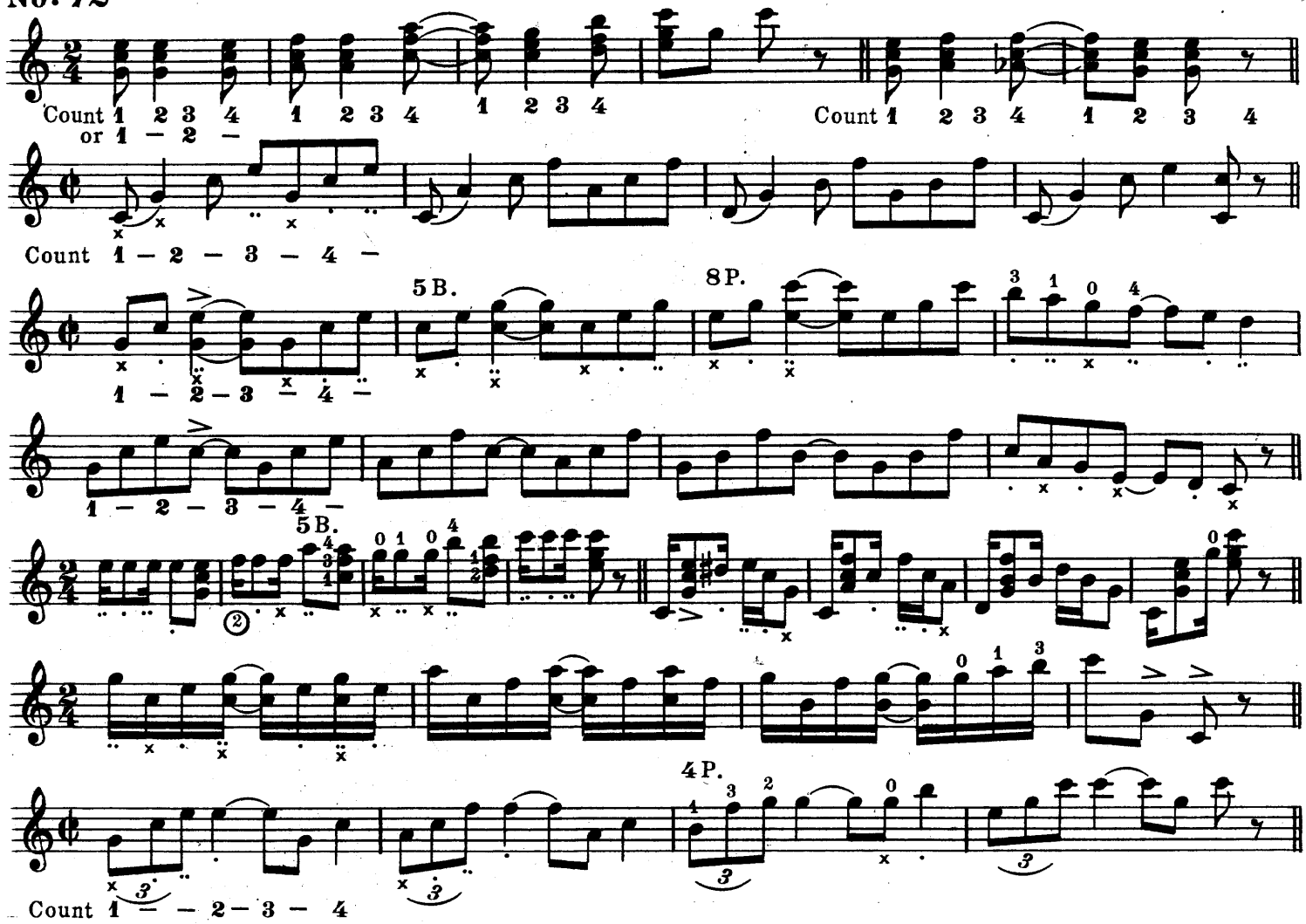


Lesson in syncopation

Syncopation is the altering of accents by placing them on the weak part of a measure. Suspending a note into the following measure is a similiar effect.

Examples

No. 72
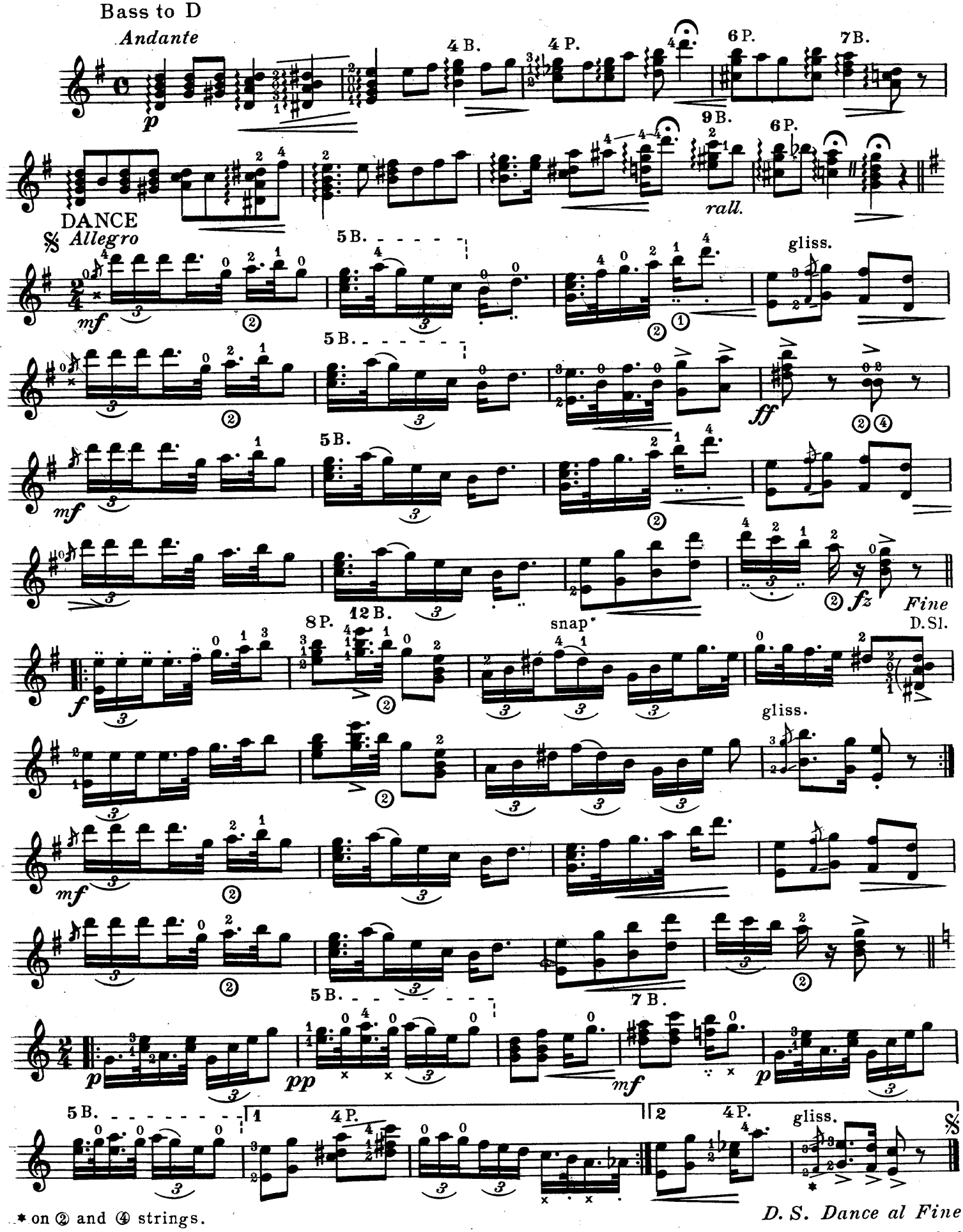


Scotch Snaps

BANJO SOLO

FRANK C. BRADBURY

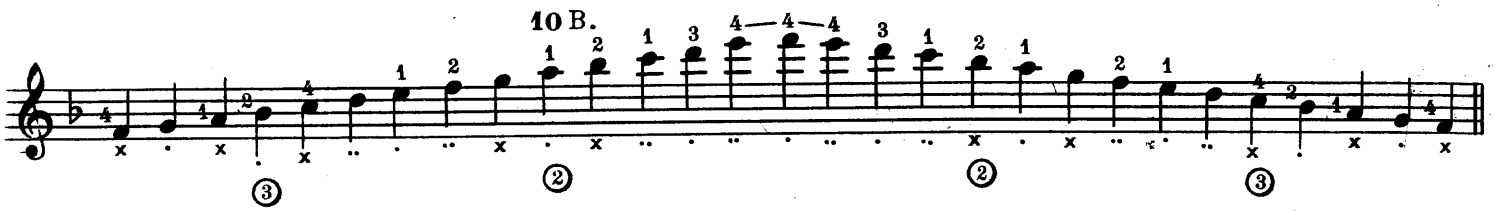
Bass to D

Andante
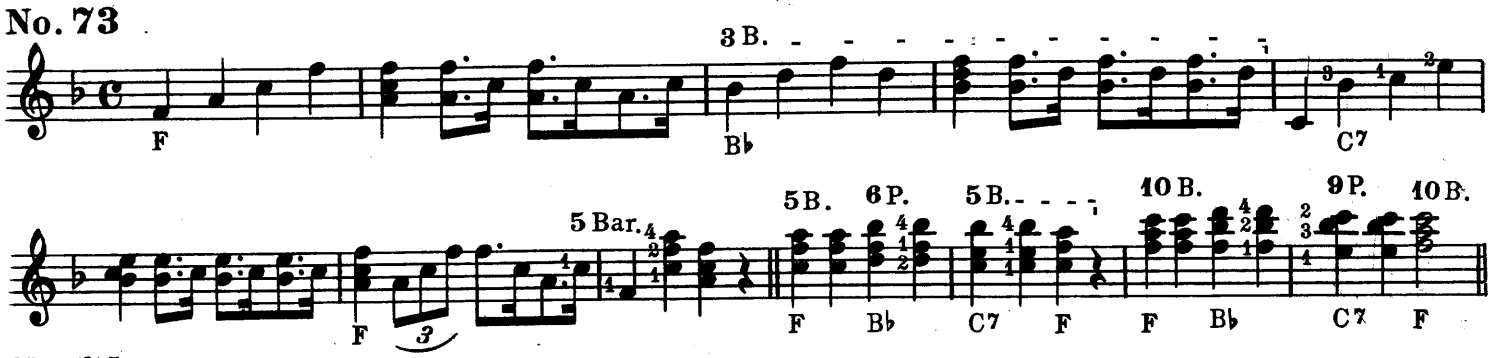


* on ② and ④ strings.

Scale of F major
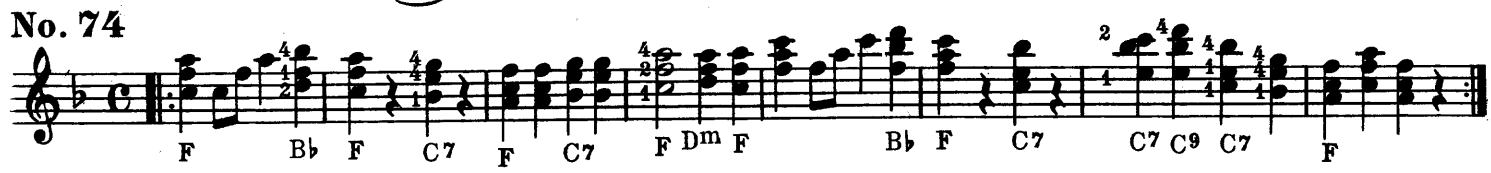


Chords in F major

No. 73
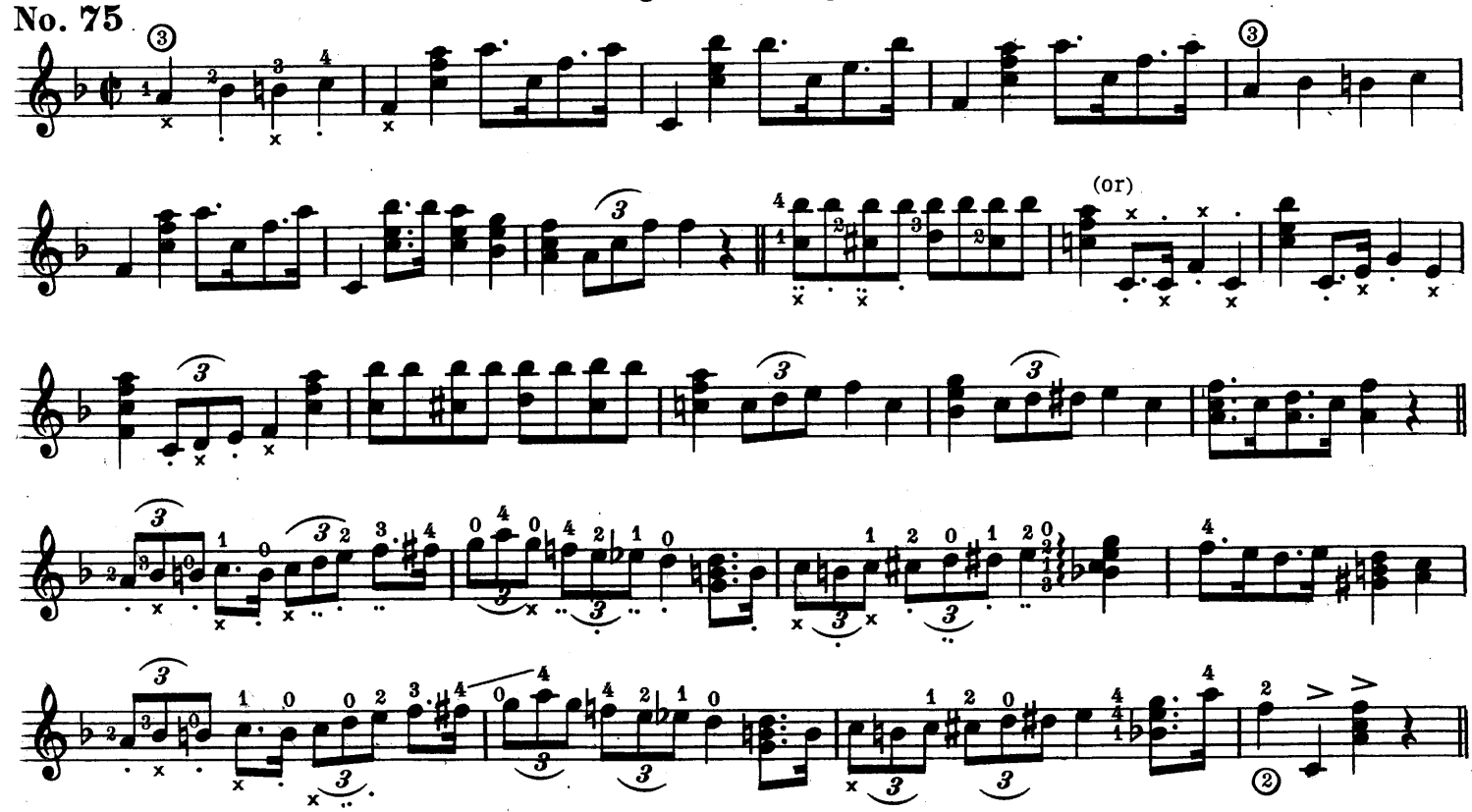


No. 74
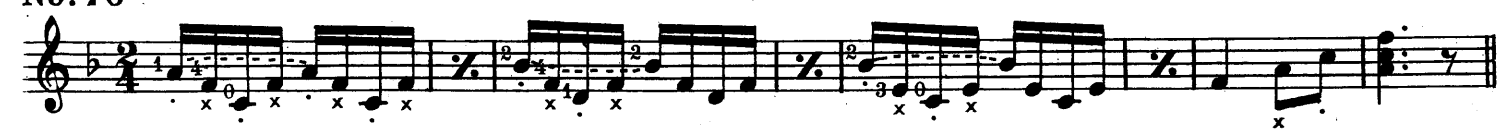


Jig in F major

No. 75



Exercise on 3d and 4th strings

No. 76
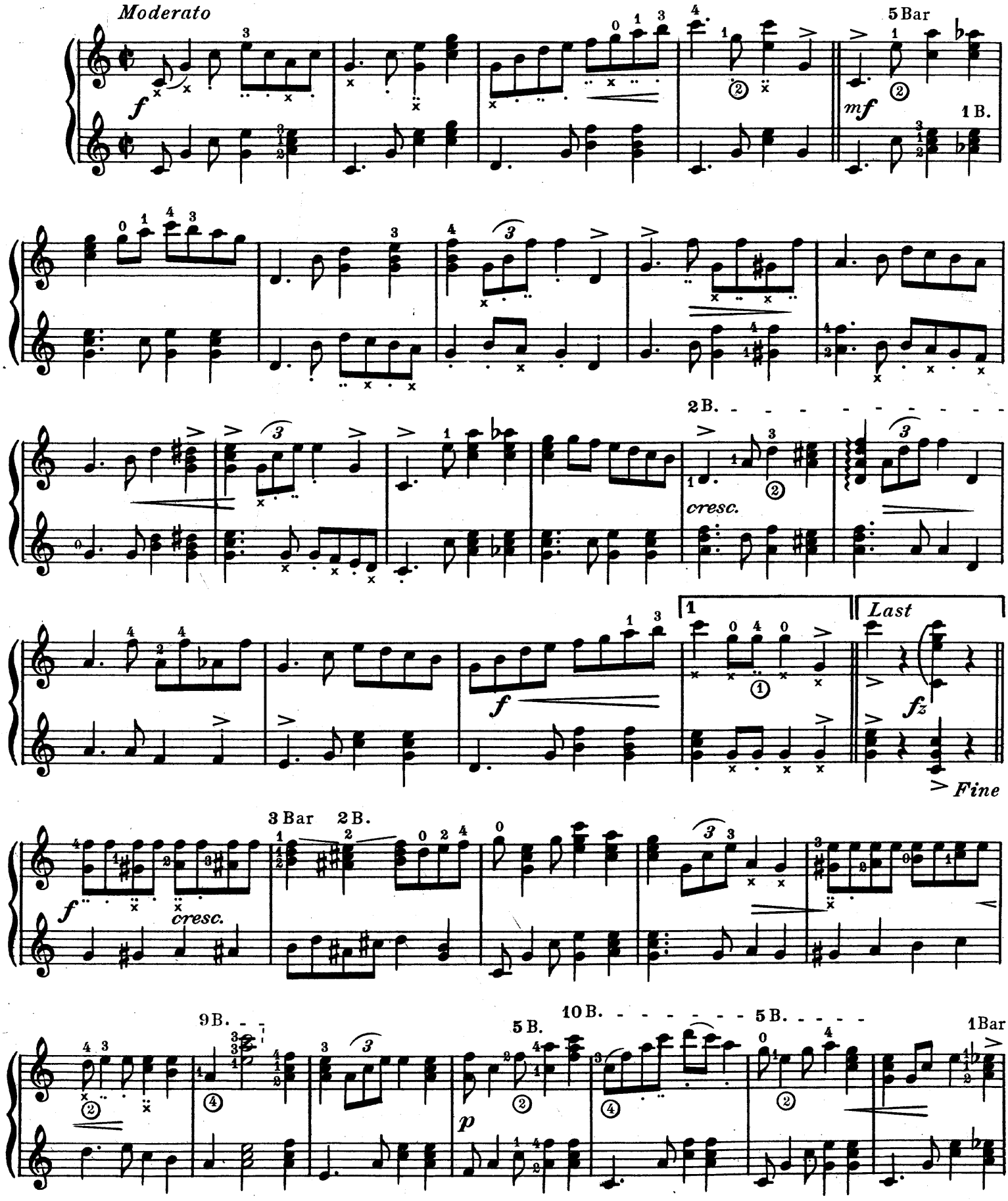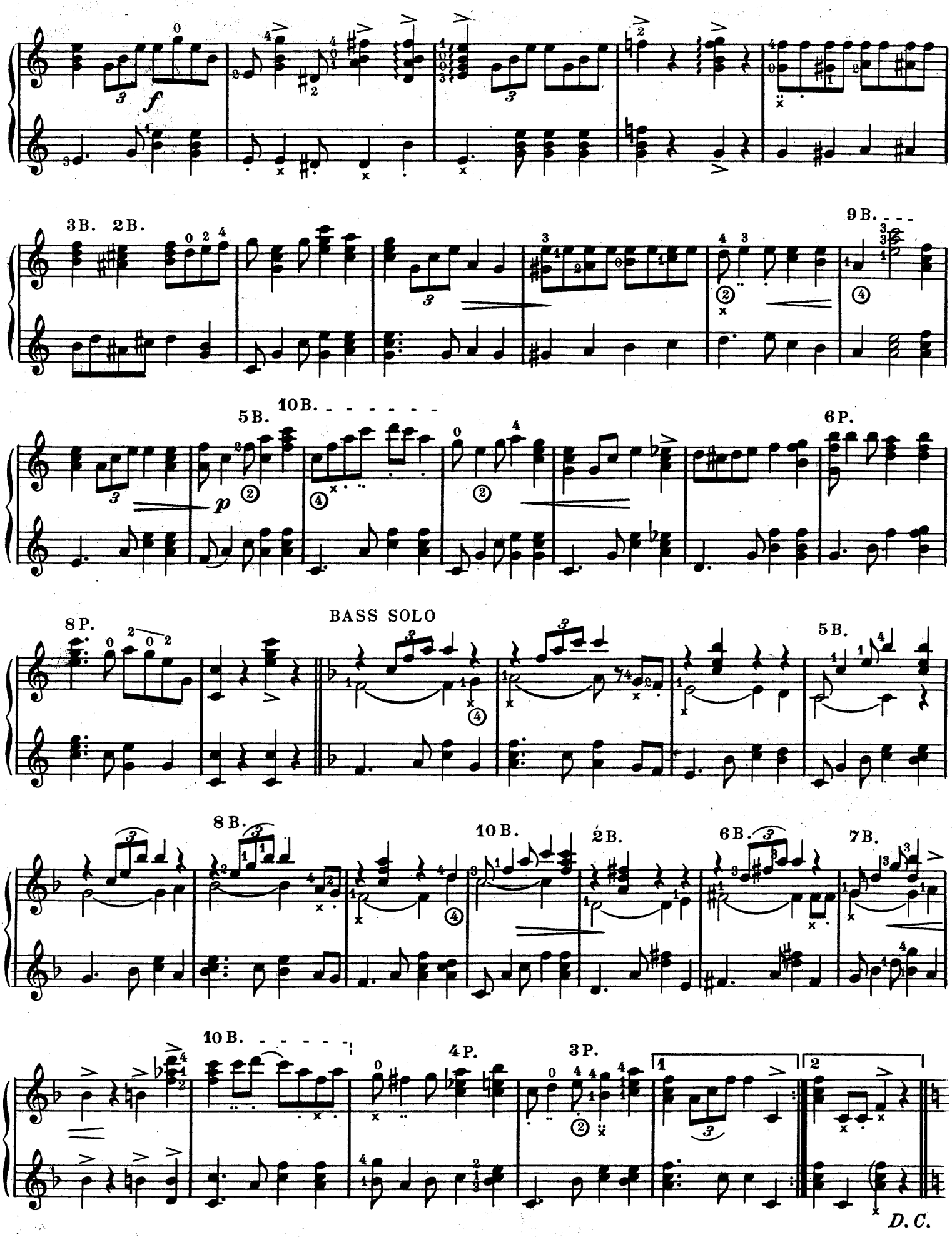


Dedicated to George Coon, Hartford, Conn.

Tango Jo

BANJO DUET
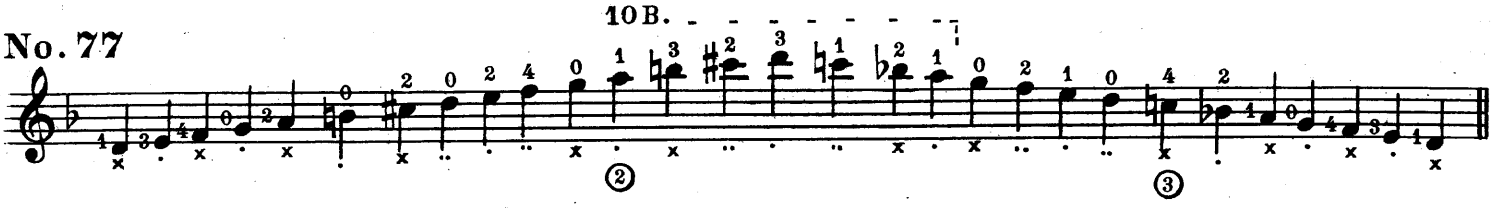
FRANK C. BRADBURY




f
3B. 2B.
9B.
5B.
10B.
6P.
p
8P.
BASS SOLO
5B.
8B.
10B.
2B.
6B.
7B.
10B.
4P.
3P.
1
2
D.C.
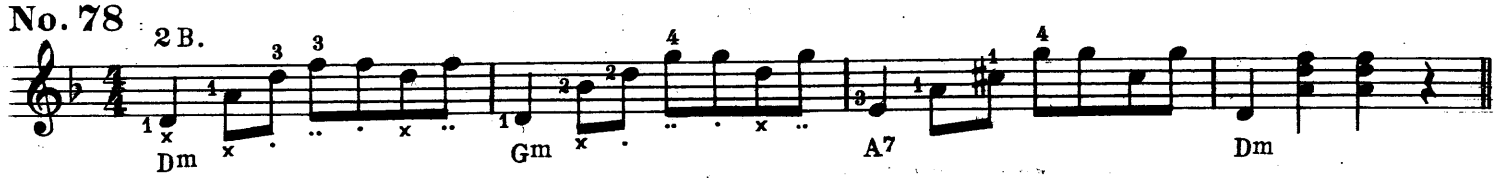
Scale of D minor (relative to F major)

No. 77
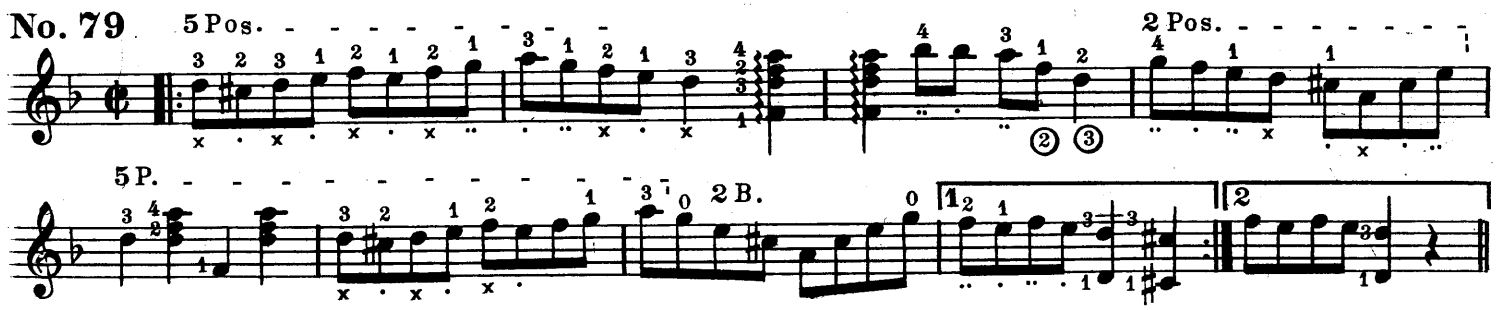


Chords in D minor

No. 78



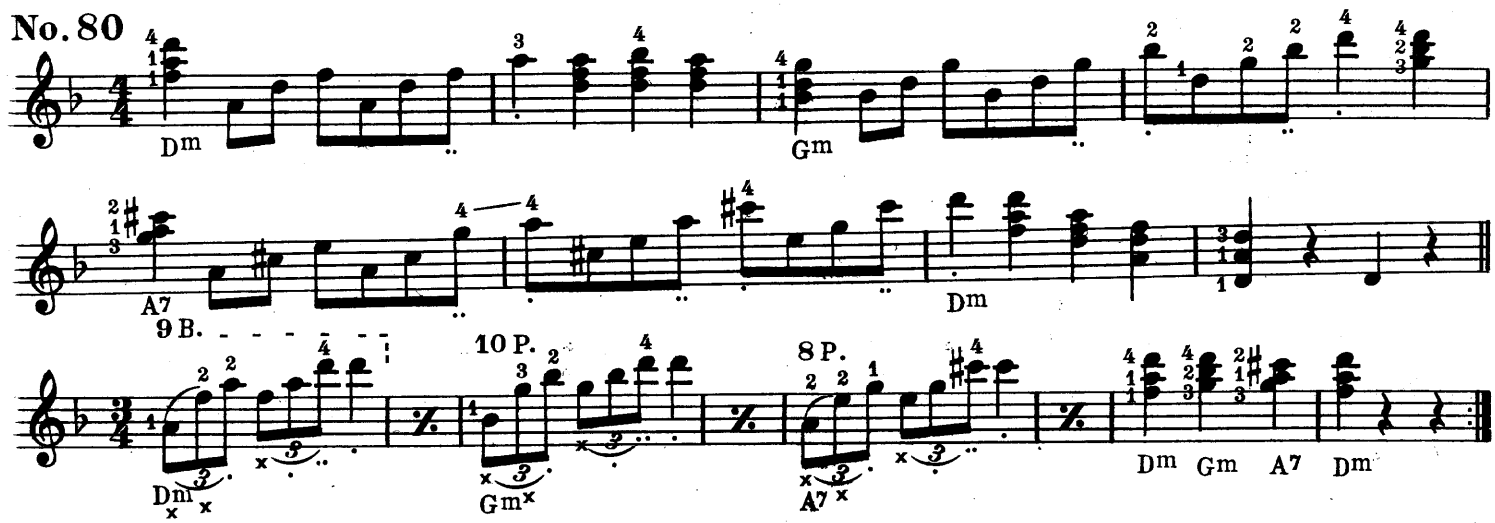
Exercise in D minor 5th Position

No. 79



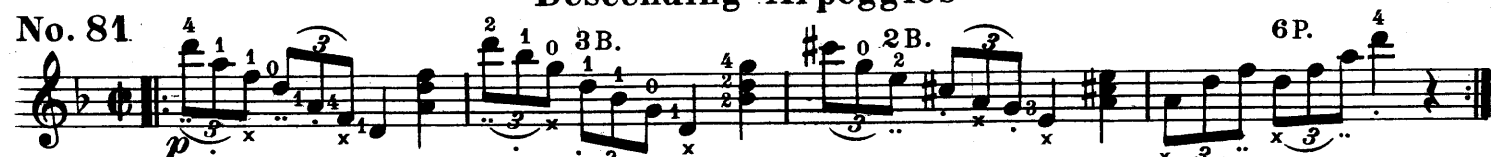
Arpeggios

No. 80
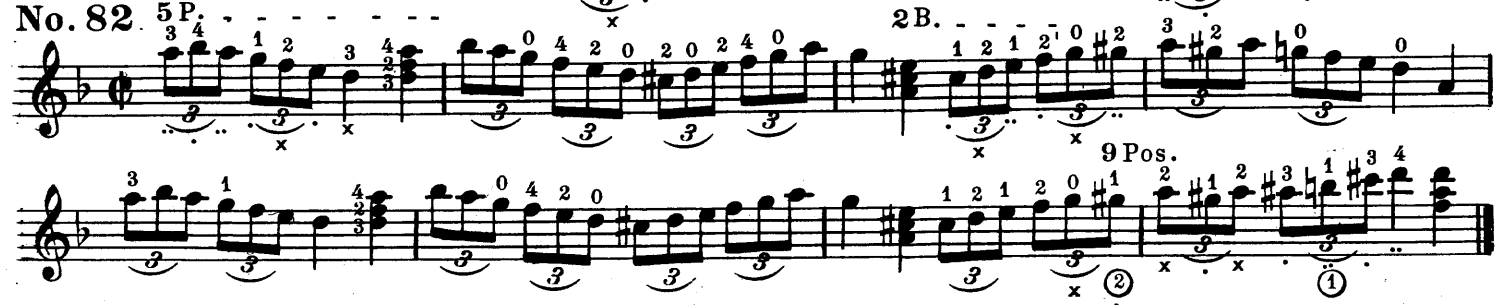


Descending Arpeggios

No. 81



No. 82

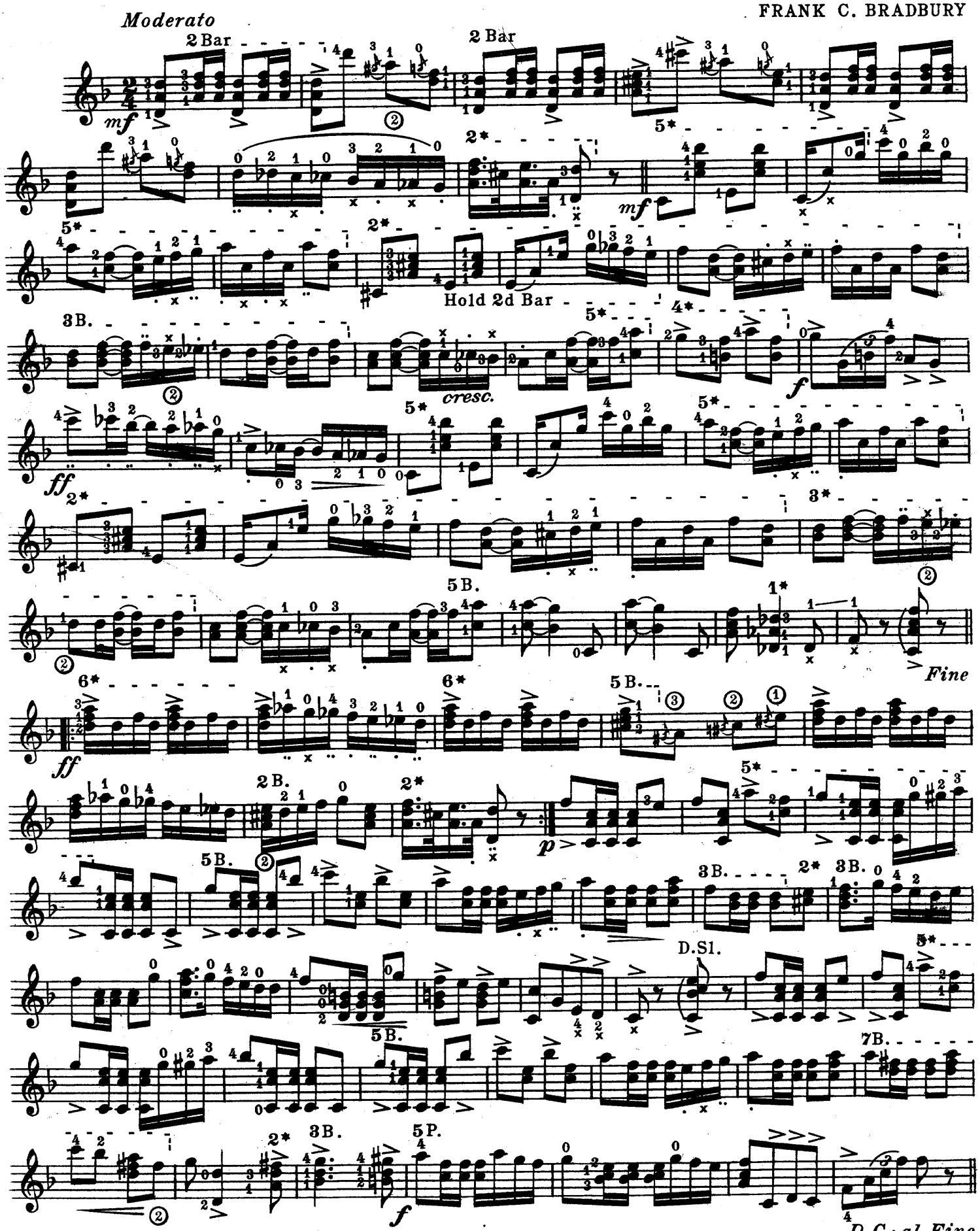


To my Friend, Fred J. Bacon

1st BANJO
C Notation.

Indianjo

FRANK C. BRADBURY
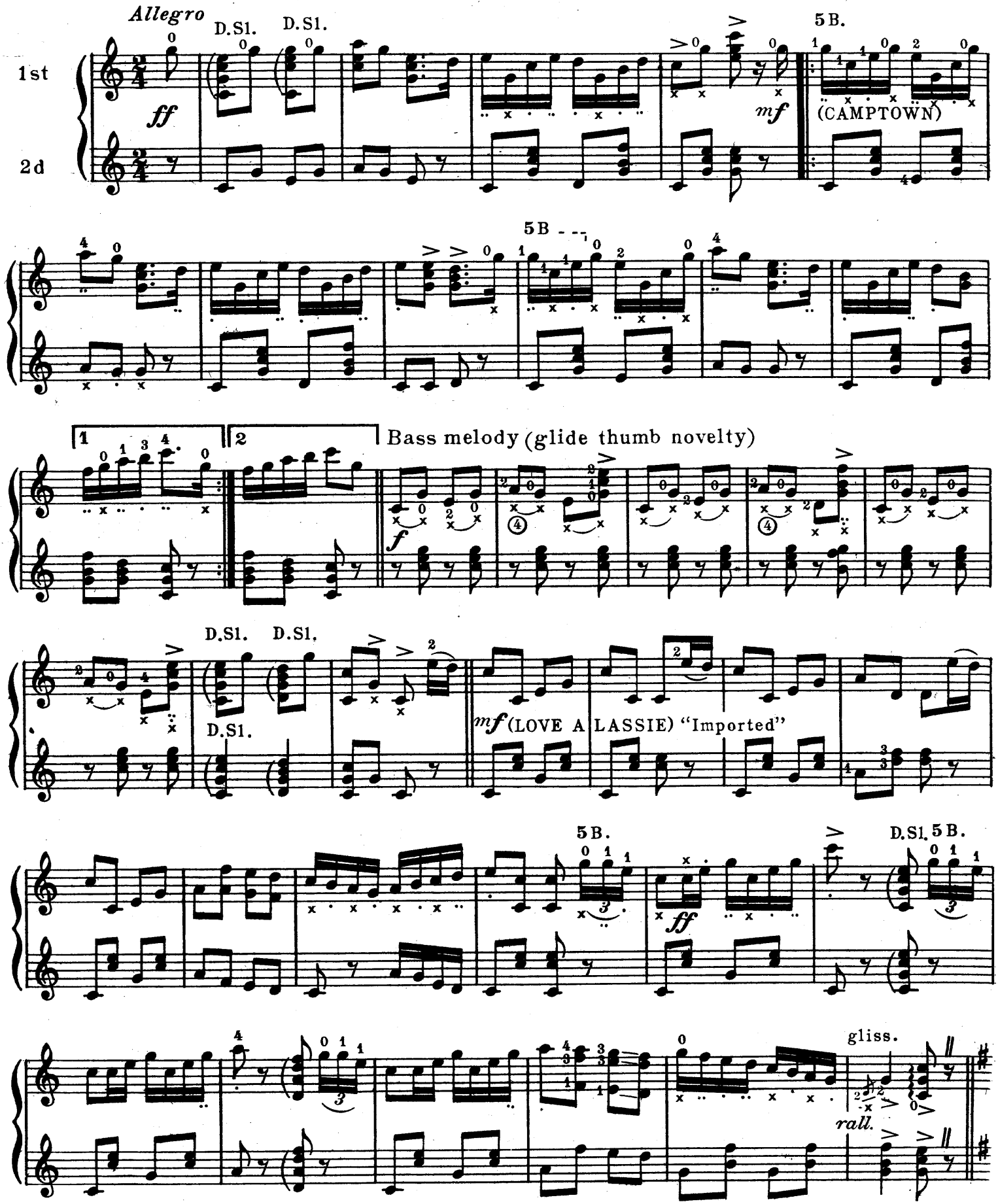


Copyright MCMXXIII by Wm C. Stahl
Used by permission of Wm C. Stahl, owner of copyright. Obtainable for full Mand. orchestra
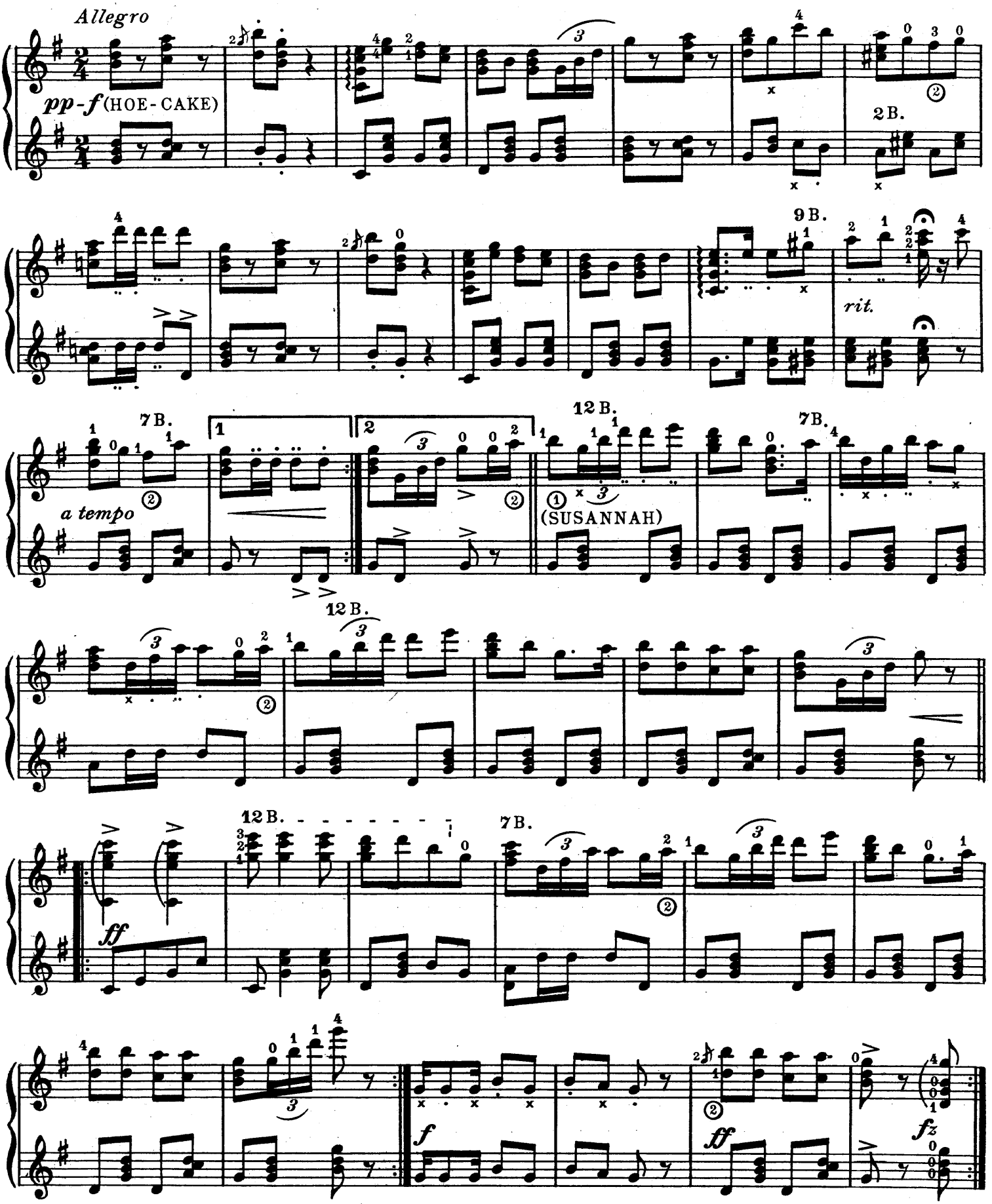
Down Virginia

BANJO DUET

Arr. by F. C. BRADBURY
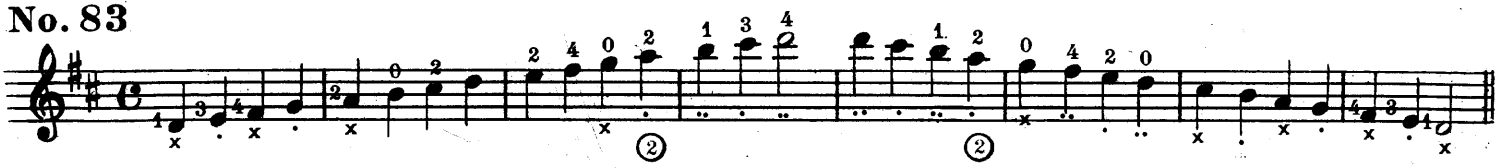


Pupil to study 2d banjo part also.



Important: to the teacher: As *each different key* is taken up have the pupil take the primary chord groups and dom. 7th chords etc. in chord part of book page 66 as chord exercises. Assign chords in key as taken.
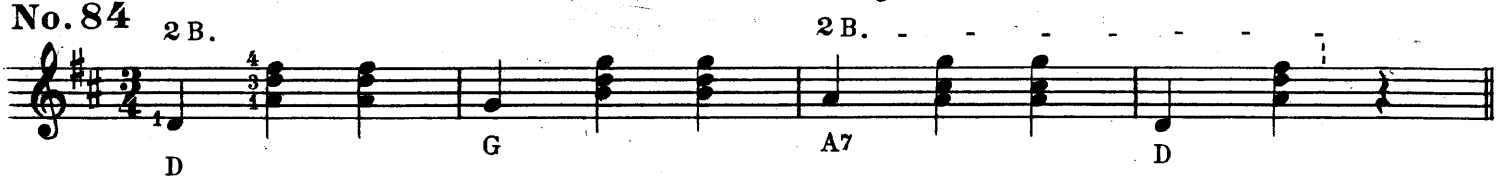
Scale of D major

No. 83



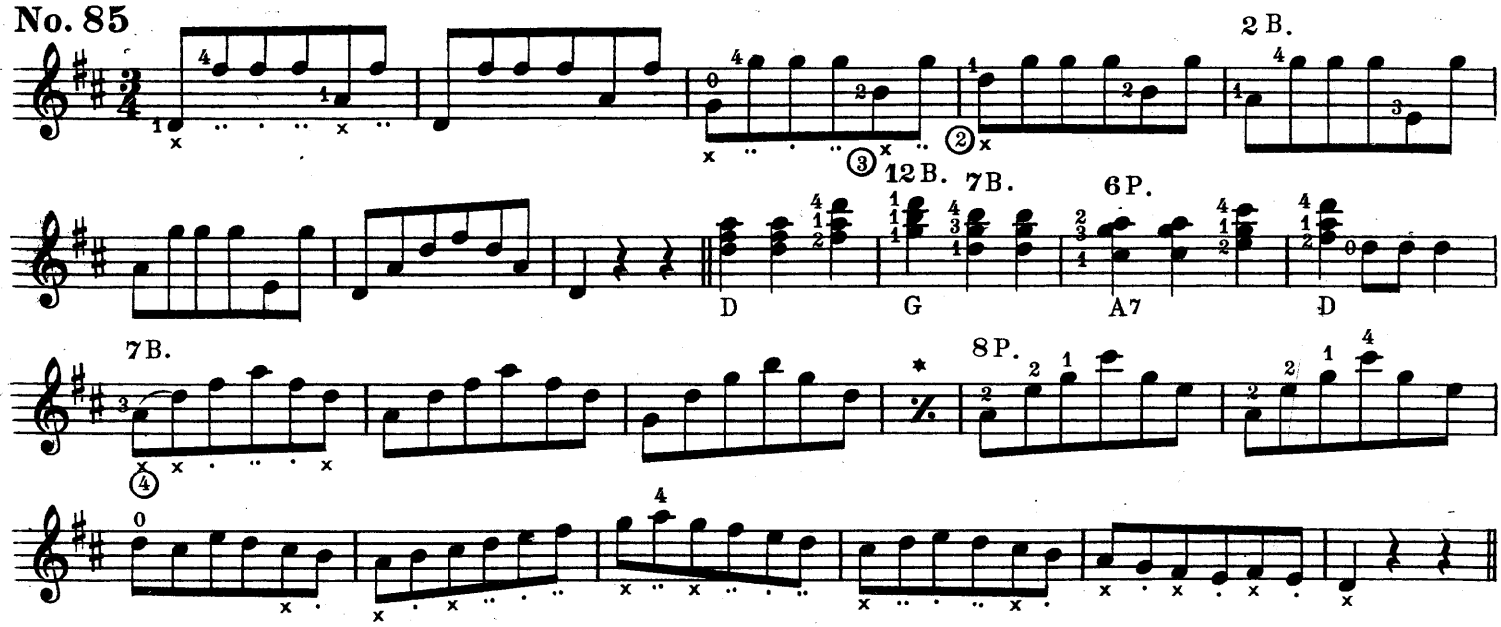
Chords of D major

No. 84



Exercise in D major

No. 85



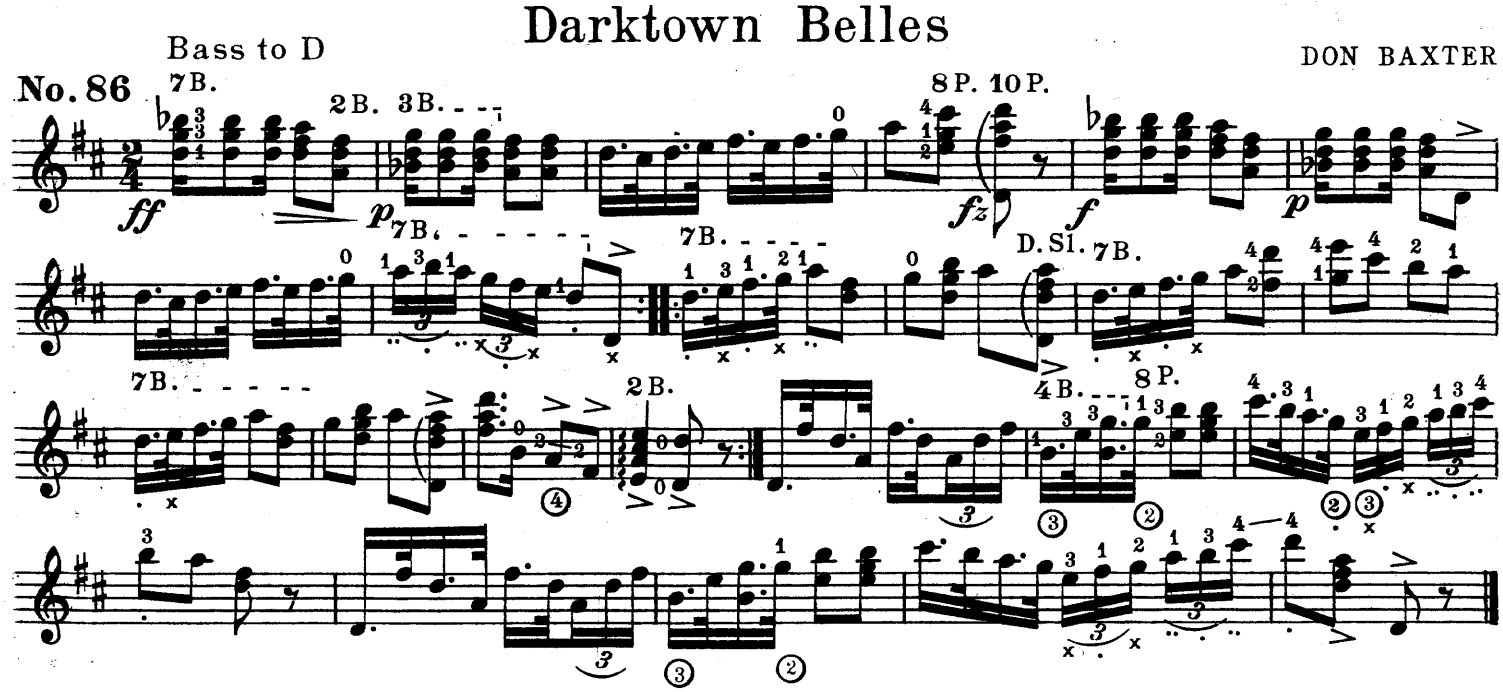
"Juanita" P. 55 may be taken here in arpeggio form as a recreation in D major.

Darktown Belles

Bass to D

DON BAXTER
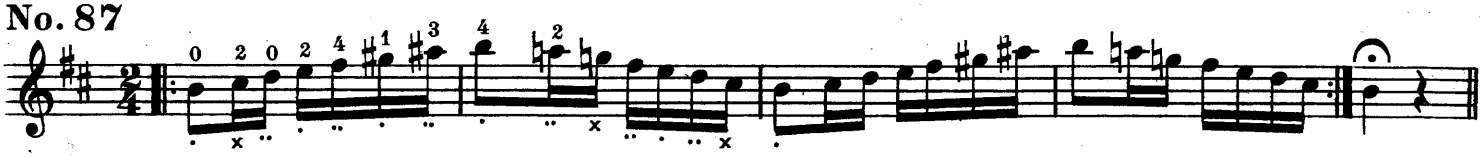
No. 86



* Sign to repeat the previous measure.
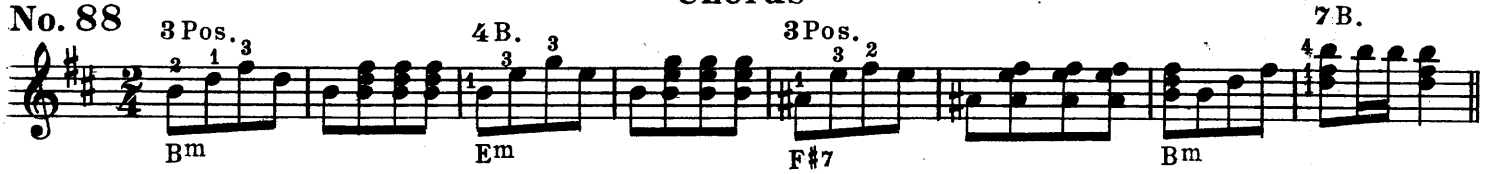
Scale of B minor (relative to D major)

No. 87
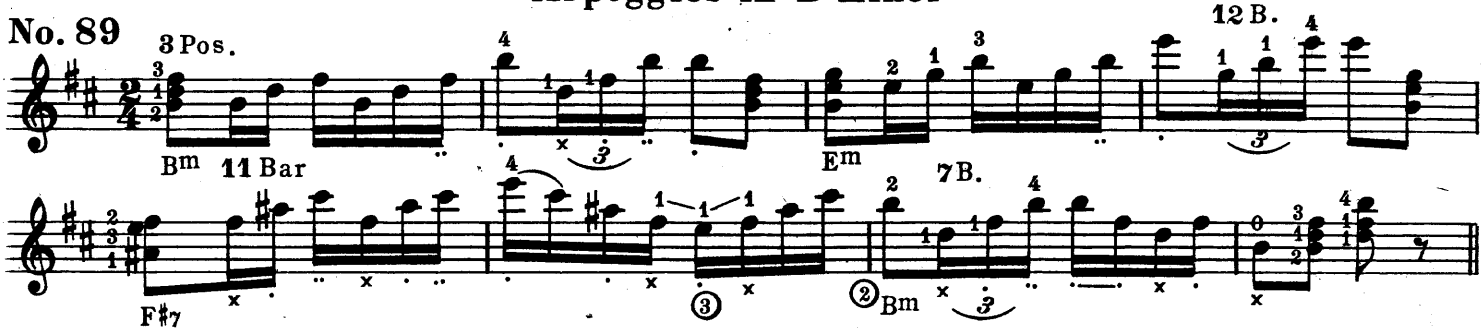


Chords

No. 88



Arpeggios in B minor

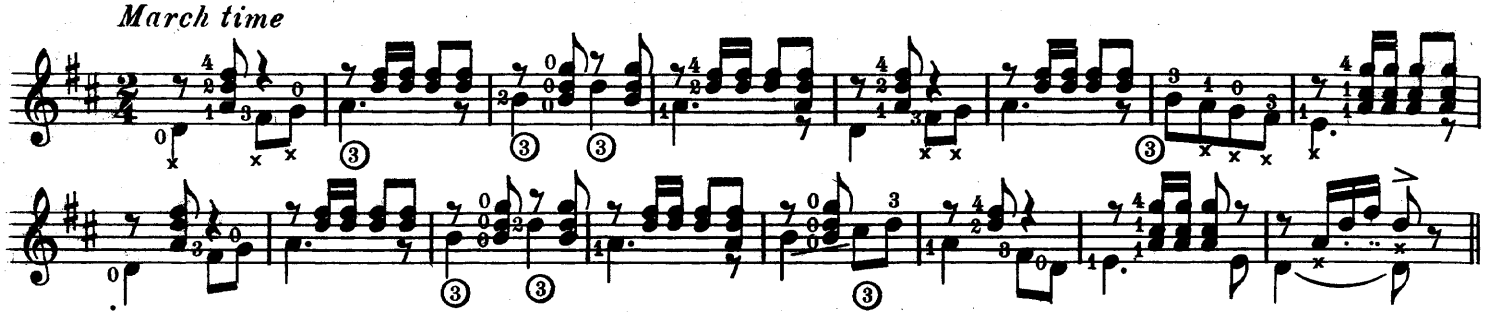
No. 89



Bass to D

Bass Solo
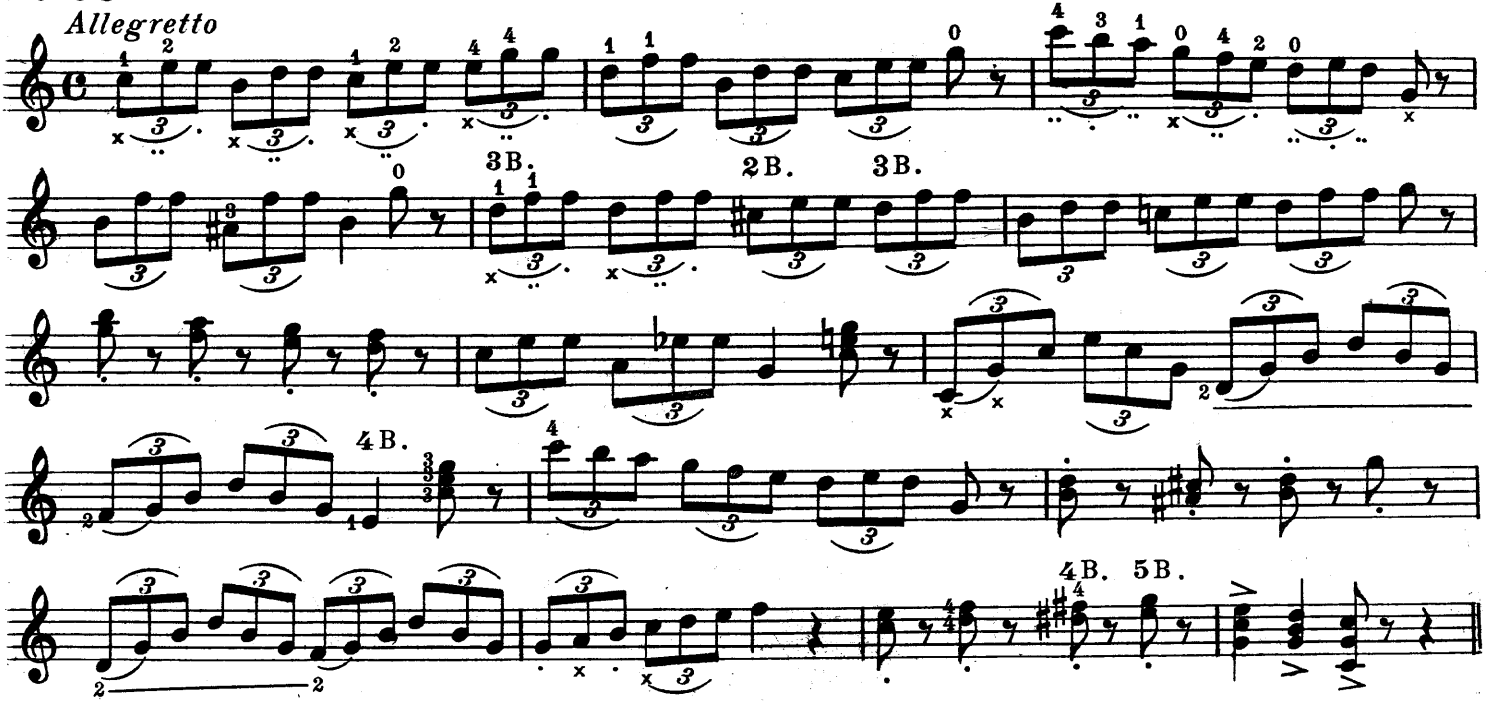
March time



No. 90

Right and left hand practice

Allegretto
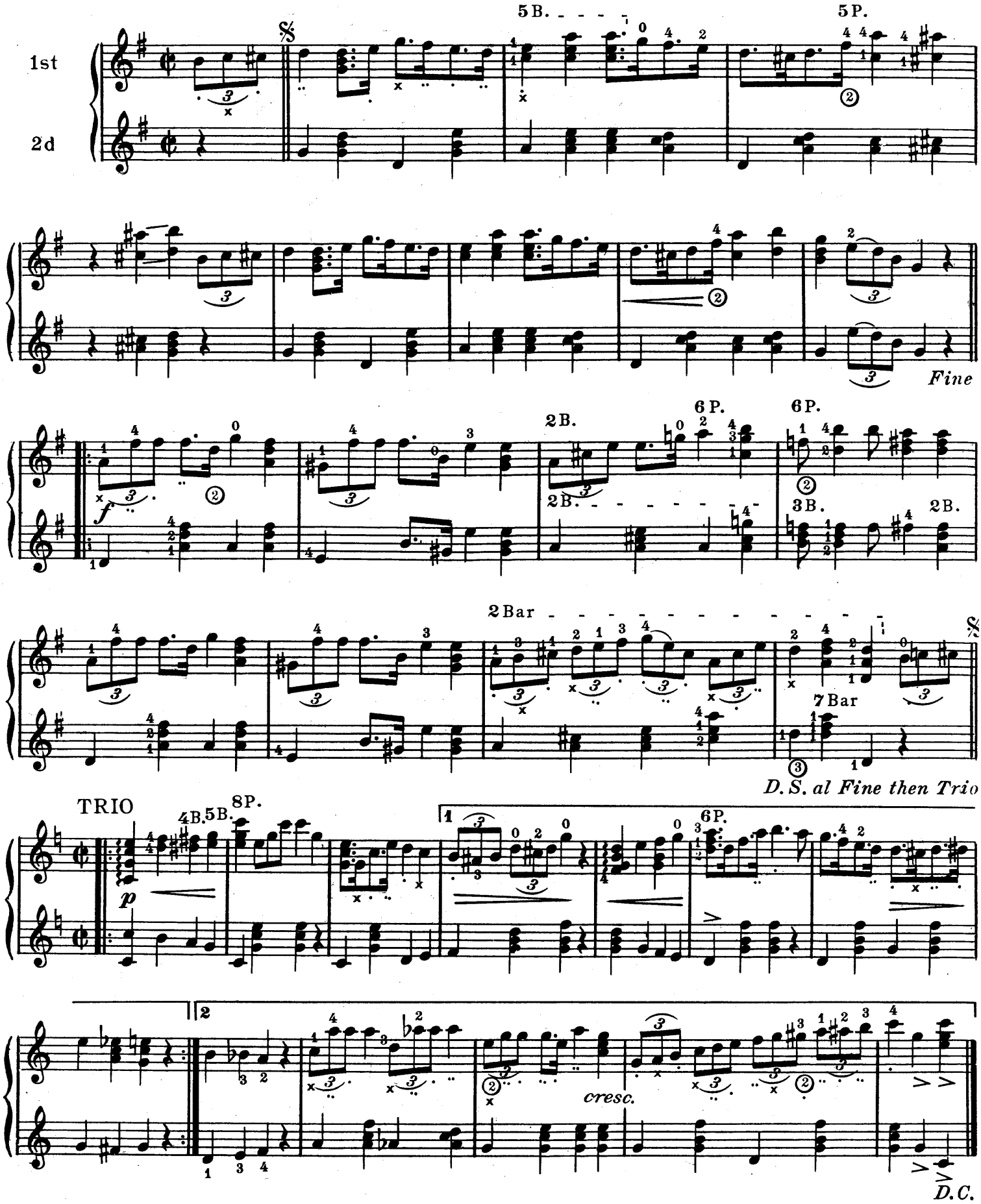


Jolly Husking Bee

Dance Characteristic

BANJO DUET

DON BAXTER
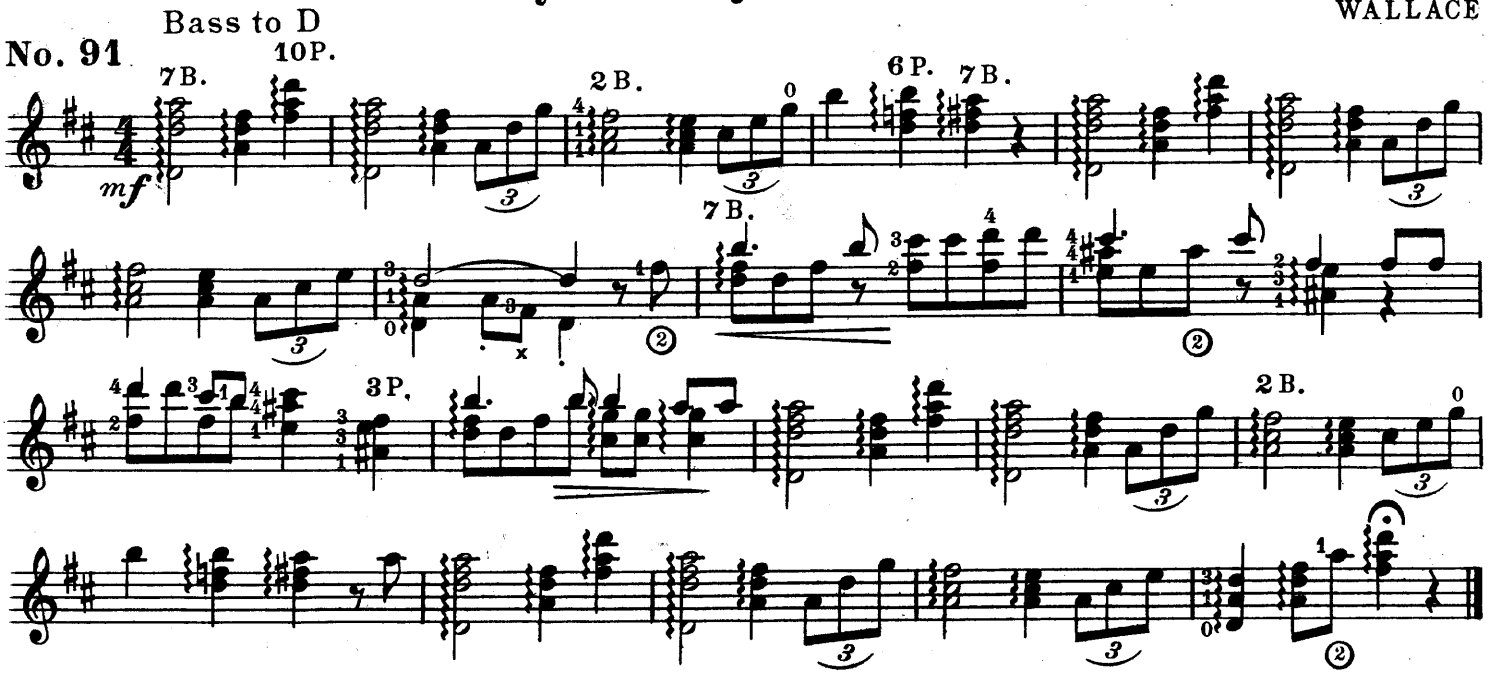


Scenes That Are Brightest
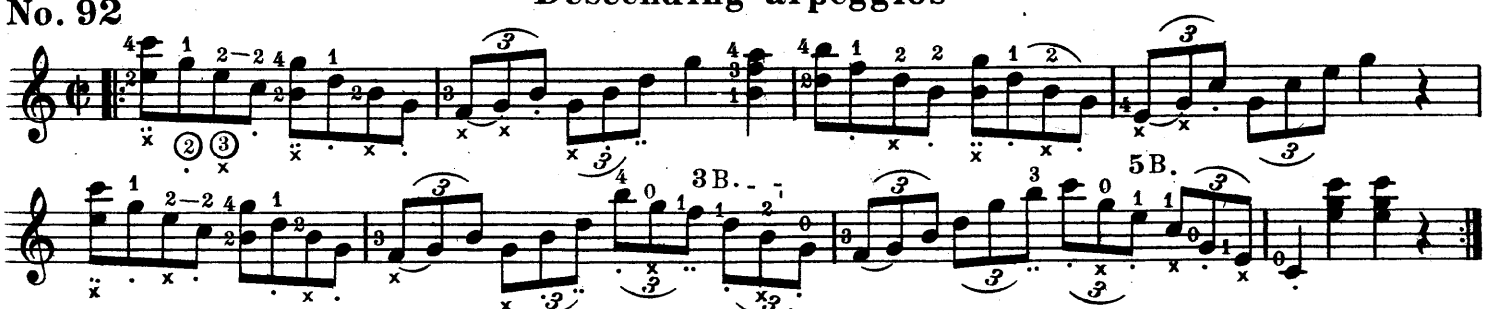
(Study in D major and B minor)

WALLACE

No. 91

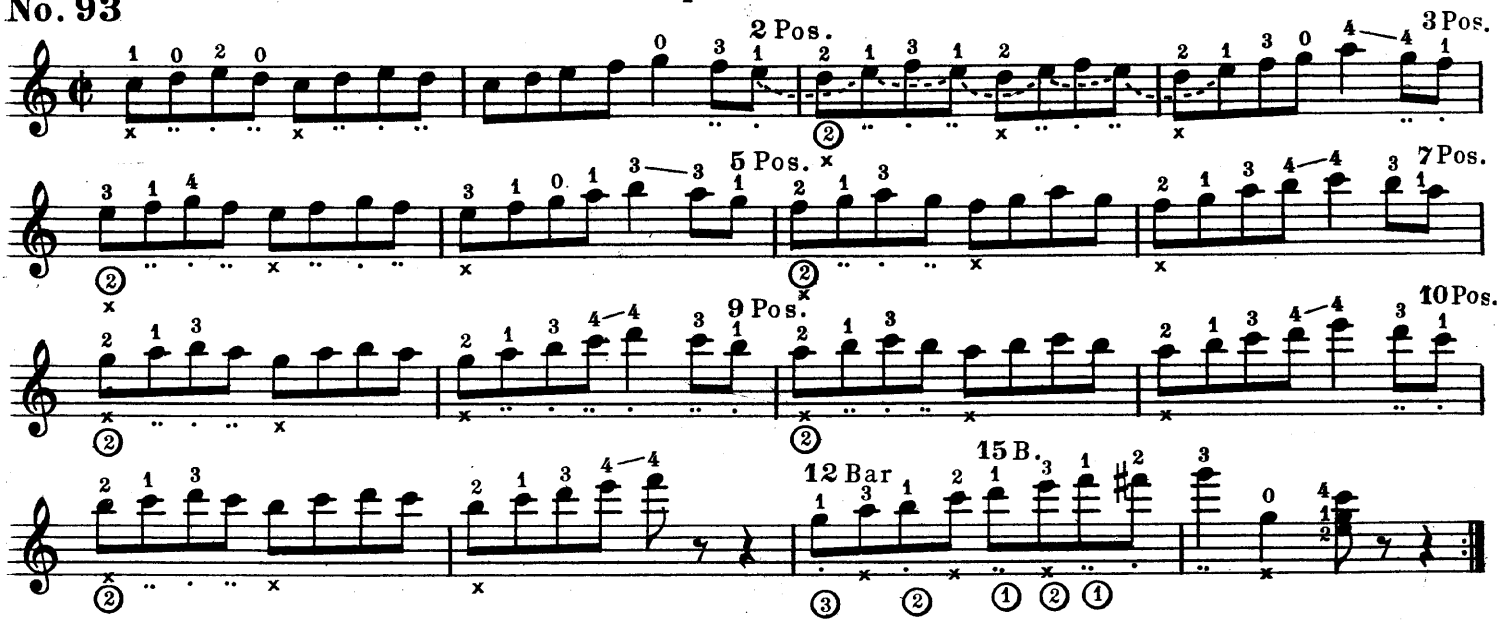


No. 92 **Descending arpeggios**



The above exercise is important as it introduces some awkward position shifting. Practice until you can play it evenly.

No. 93 **Exercise in position scale work**



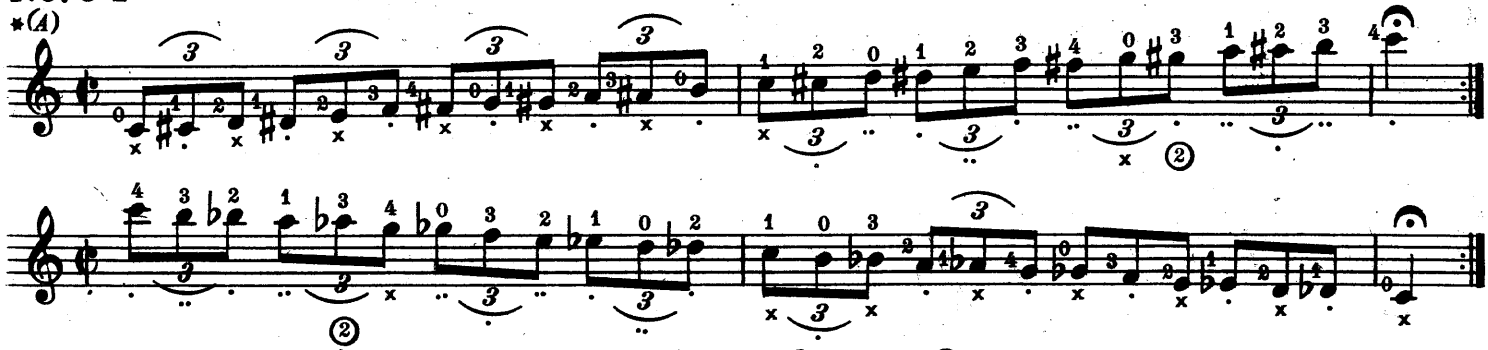
No. 93 should be memorized and practiced faithfully until it can be played evenly and at a good speed. Always produce good tones. Keep the 1st finger on the ① string.

Scale practice

It is noted that the scales you have just been playing, particularly *D* and *F* major and *D* minor are good illustrations of how scale runs may be made easier by the "adapting" of them to a *playable* position. When playing rapid scale work endeavor to have the position shifts come so as to give a systematic alternate R. H. picking and an easy as possible L. H. shift.
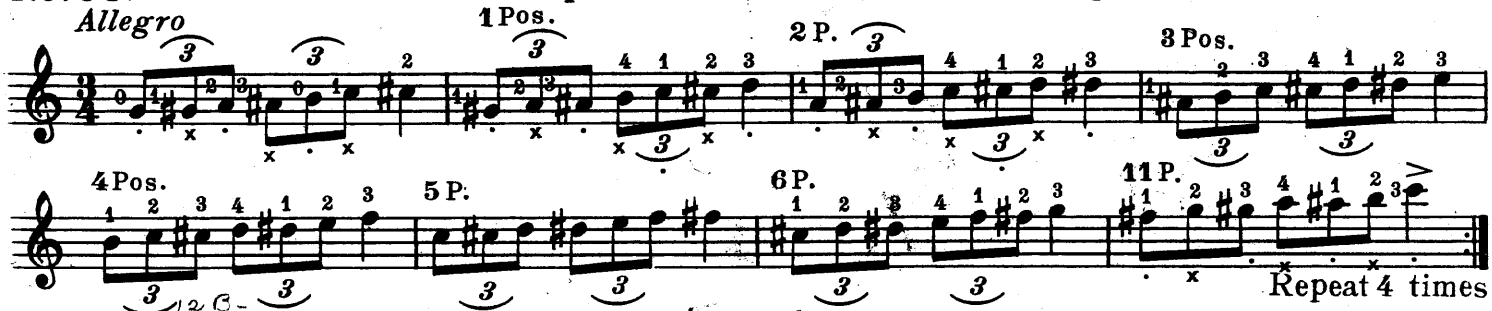
No. 94 Chromatic scale work

*(A)
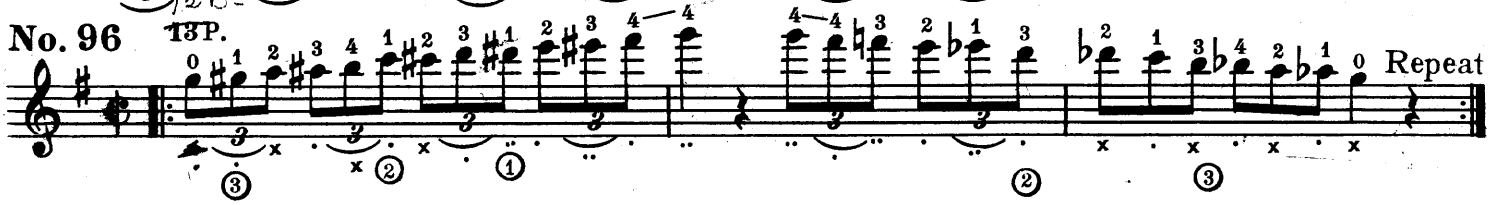


No. 95 Chromatic practice on 2d and 3d strings

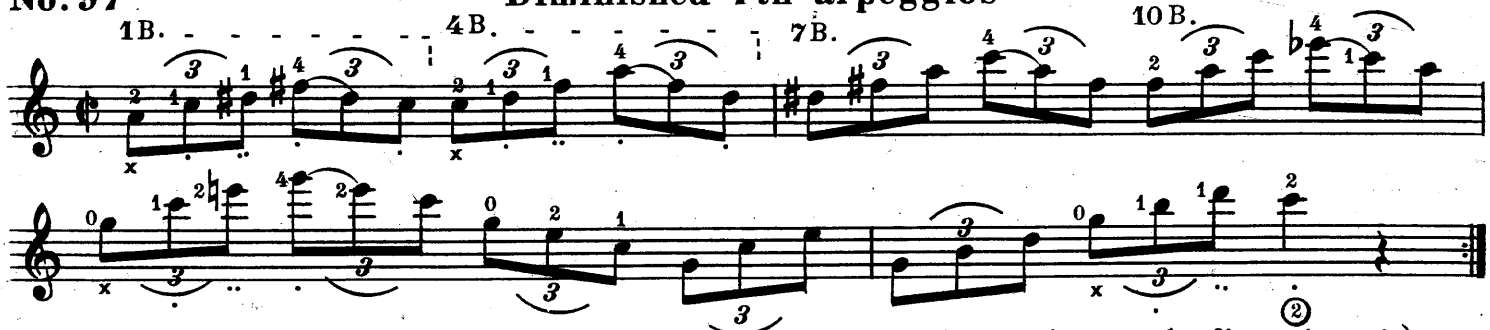
Allegro



No. 96
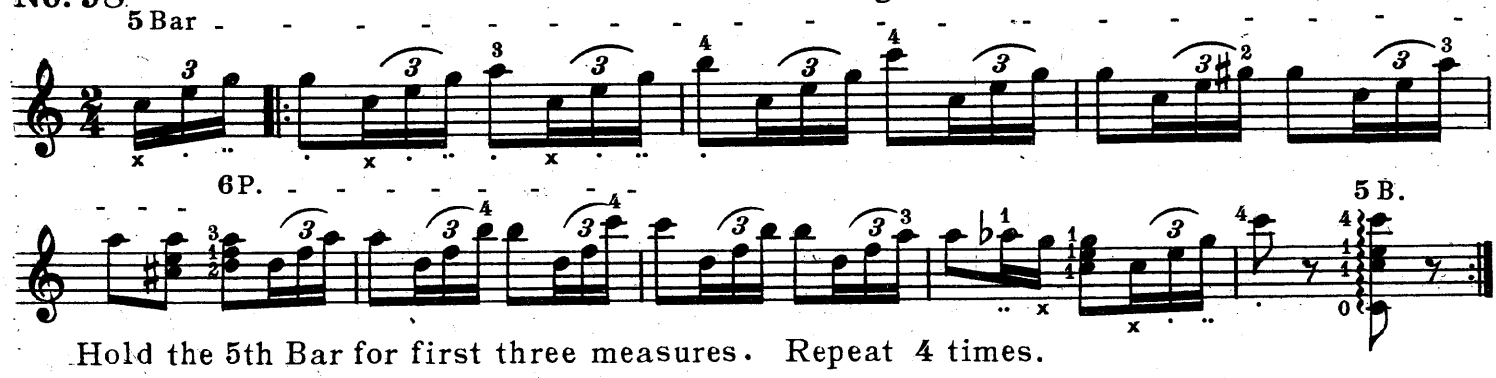


No. 97 Diminished 7th arpeggios



(In playing No. 97 be sure and *carry* the diminished triad position on the fingerboard.)

No. 98 Exercise for stretching the L. H.



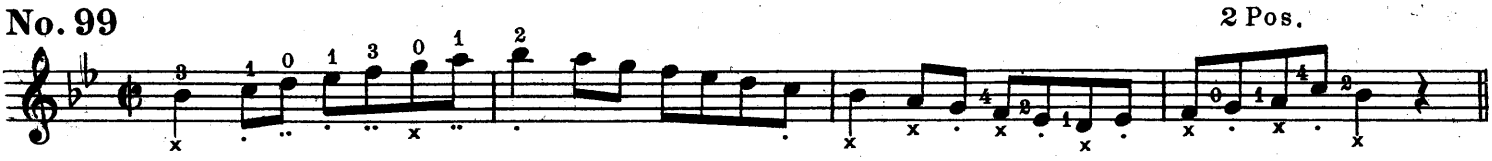
Hold the 5th Bar for first three measures. Repeat 4 times.

*(A) In practicing Nos. 94, 95, 96 be sure and retain L. H. fingers on fingerboard as placed in ascending scales.

Scale of B♭ major
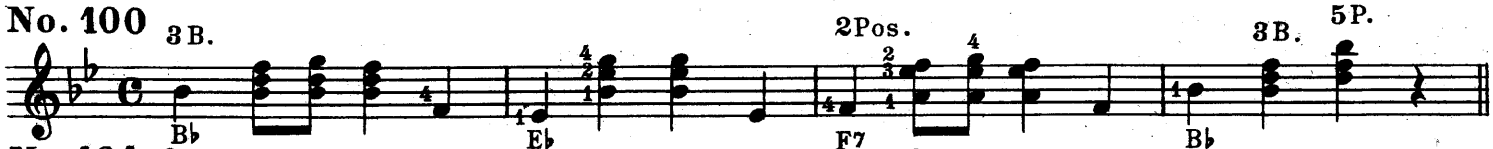
No. 99

2 Pos.
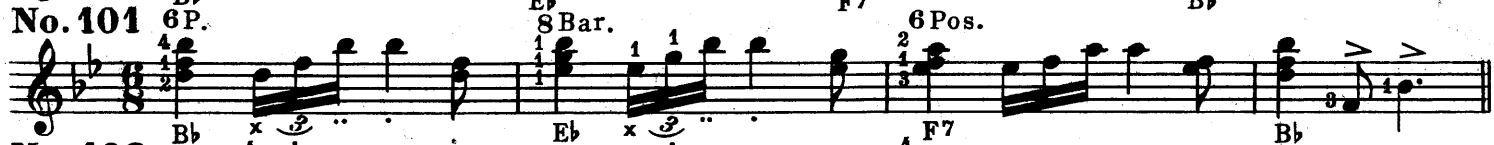


Chords

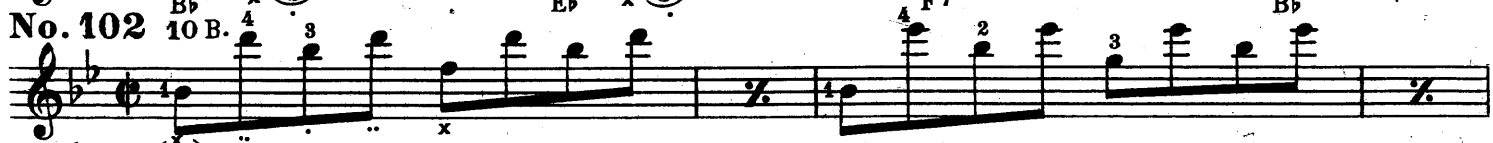
No. 100



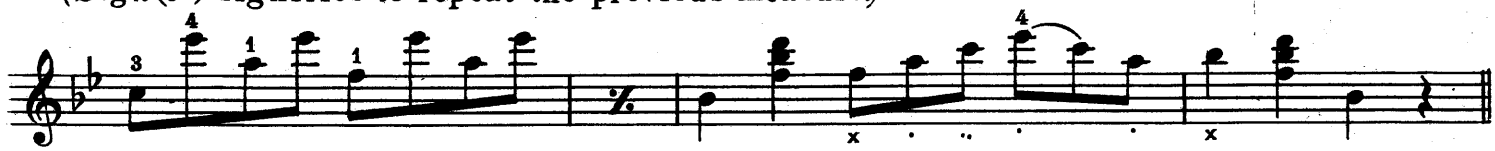
No. 101
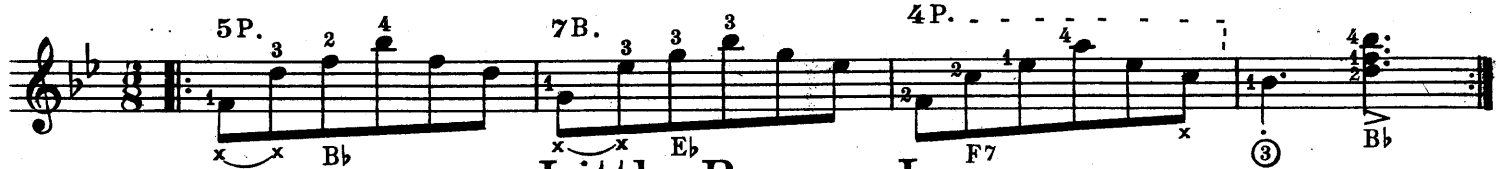


No. 102
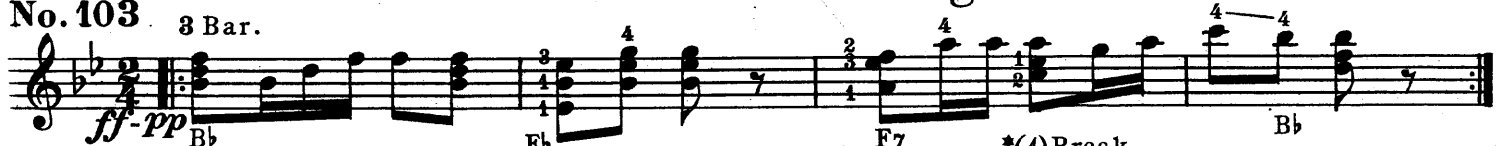


(*Sign* (𝄋) signifies to repeat the previous measure.)
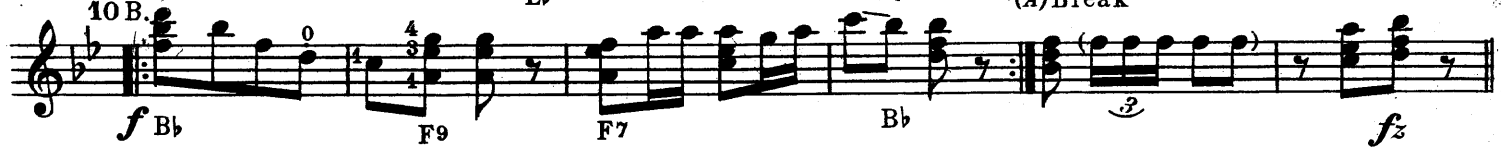




Little Brown Jug
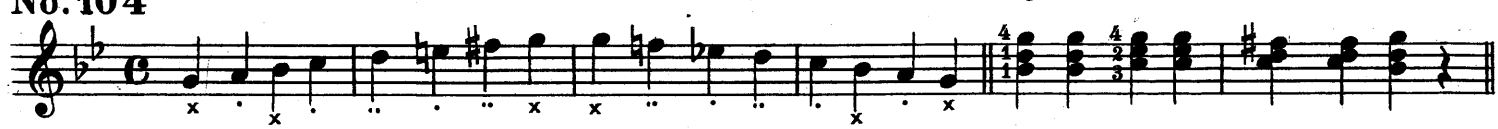
No. 103
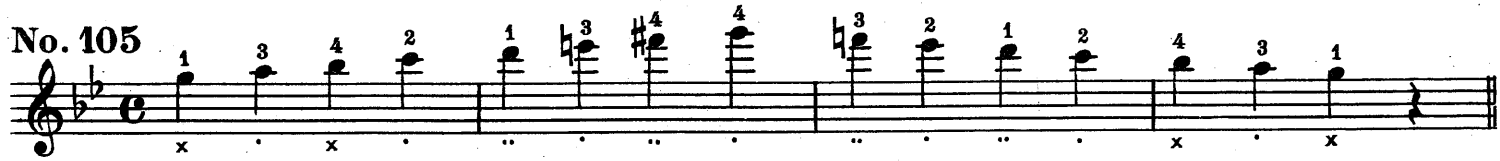




Scale in G minor (relative to B♭ major)

No. 104



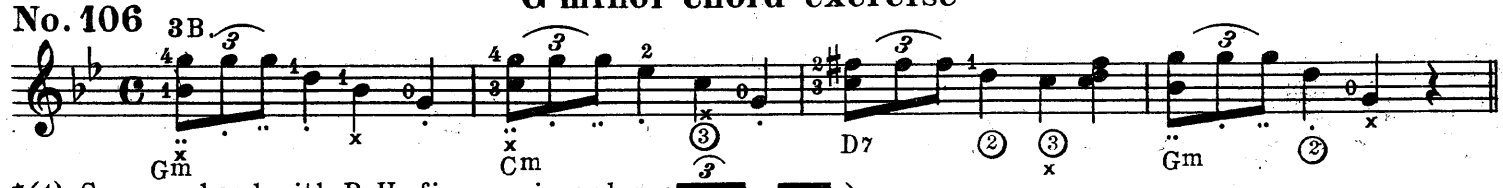
G minor scale in 12th Position

No. 105



G minor chord exercise

No. 106
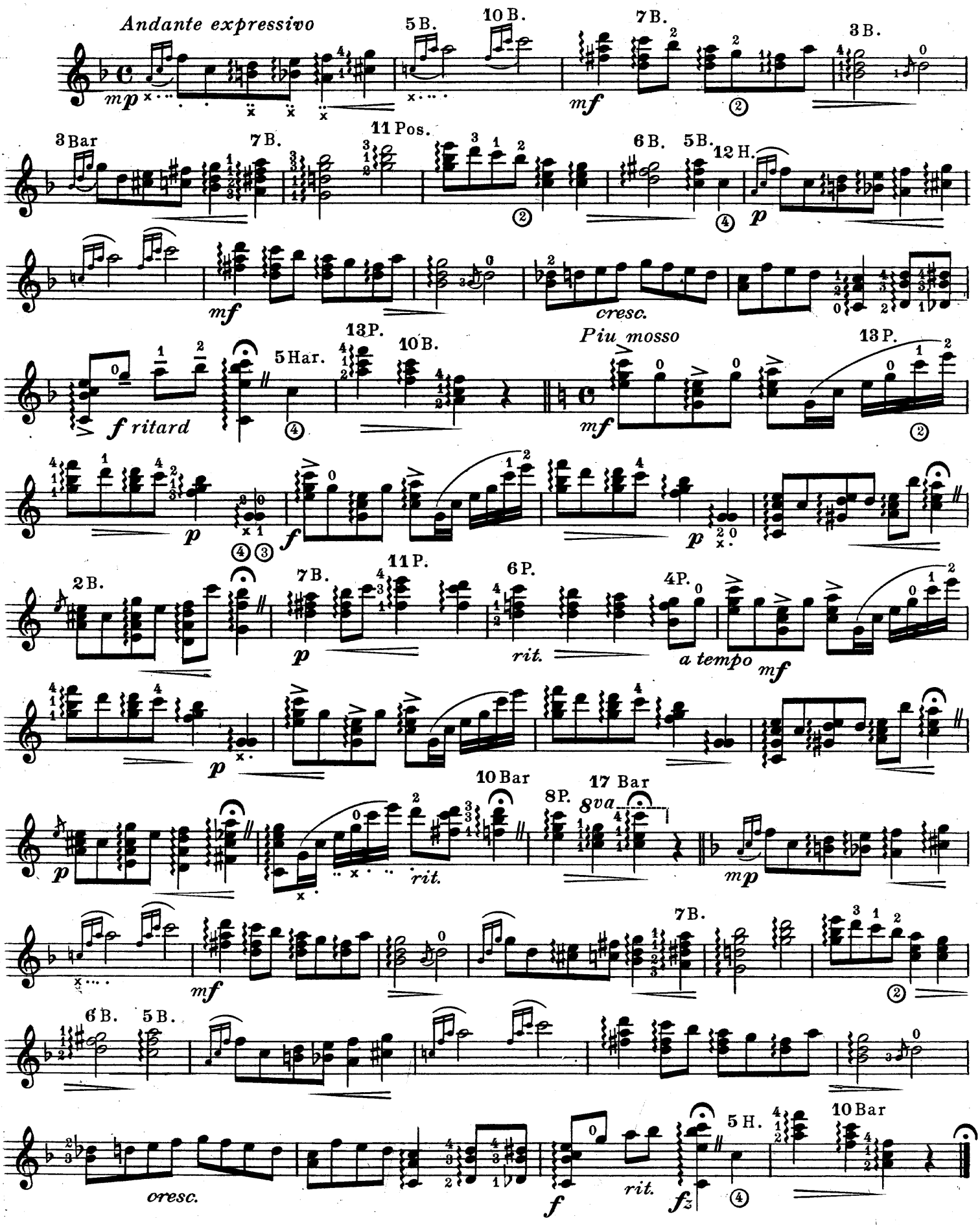


*(A) Snap on head with R.H. fingers in order (4 3 2 1 2)

To my wife

Romance
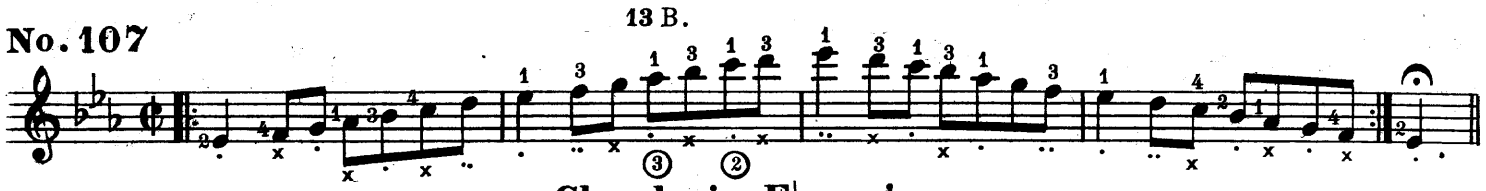
BANJO SOLO

FRANK C. BRADBURY
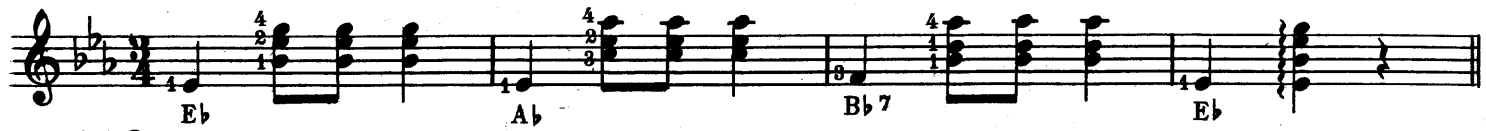


Scale of E♭ major

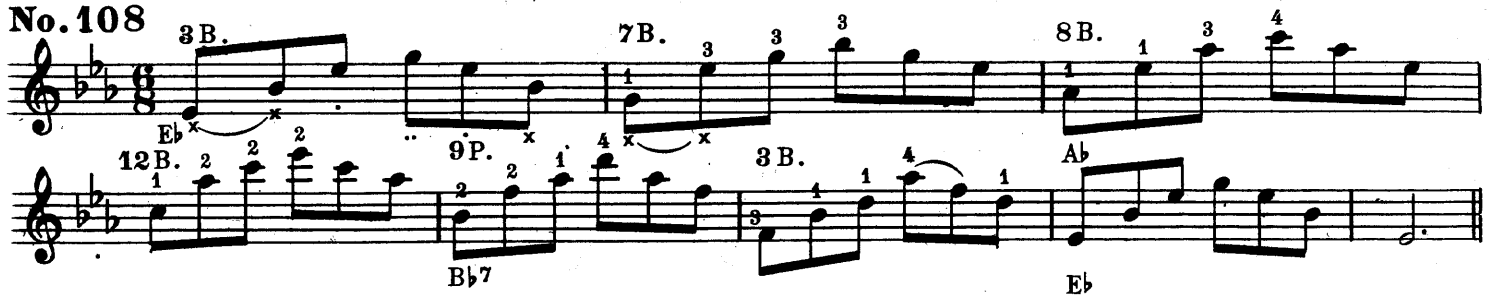
No. 107



Chords in E♭ major



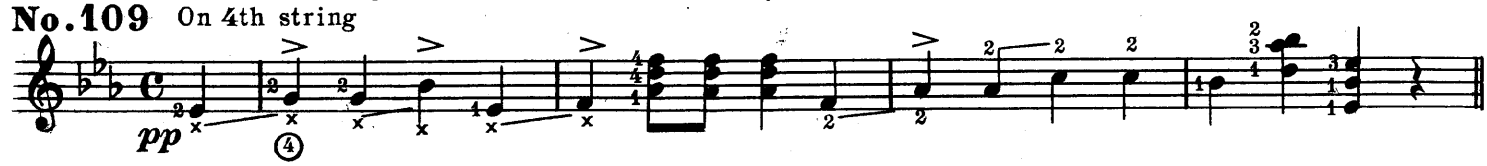
No. 108



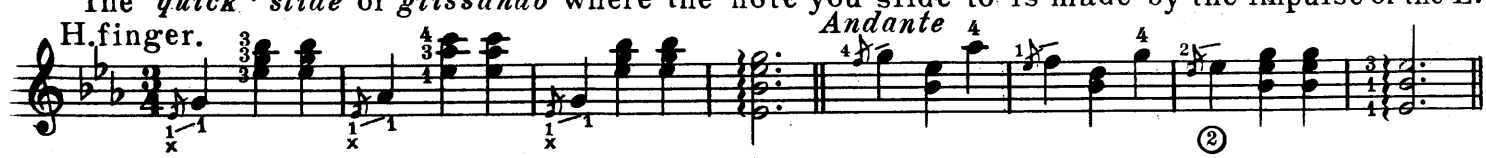
The glissando (examples)

The *"slow slide"* or *glissando* where the note you slide to is picked to sustain it.

No. 109 On 4th string

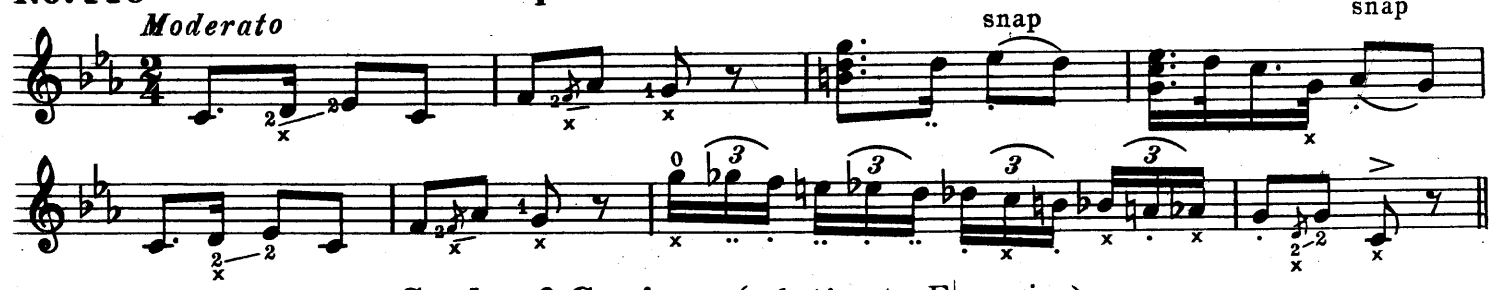


The *"quick" slide* or *glissando* where the note you slide to is made by the impulse of the L. H. finger.
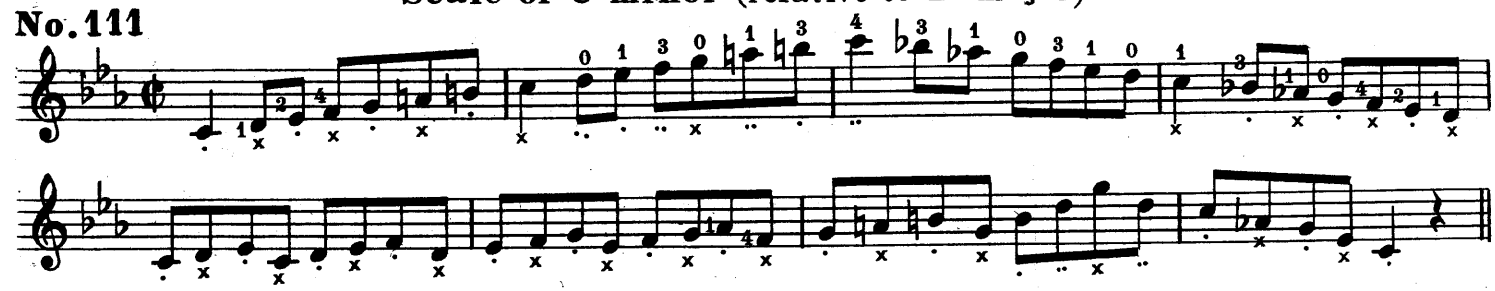


The quick slide in dotted time

No. 110
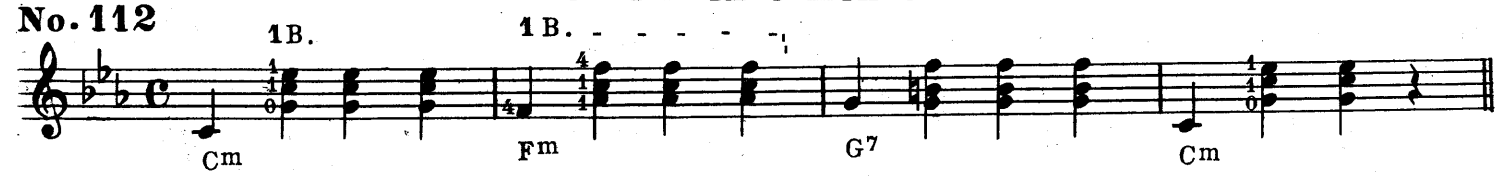


Scale of C minor (relative to E♭ major)

No. 111



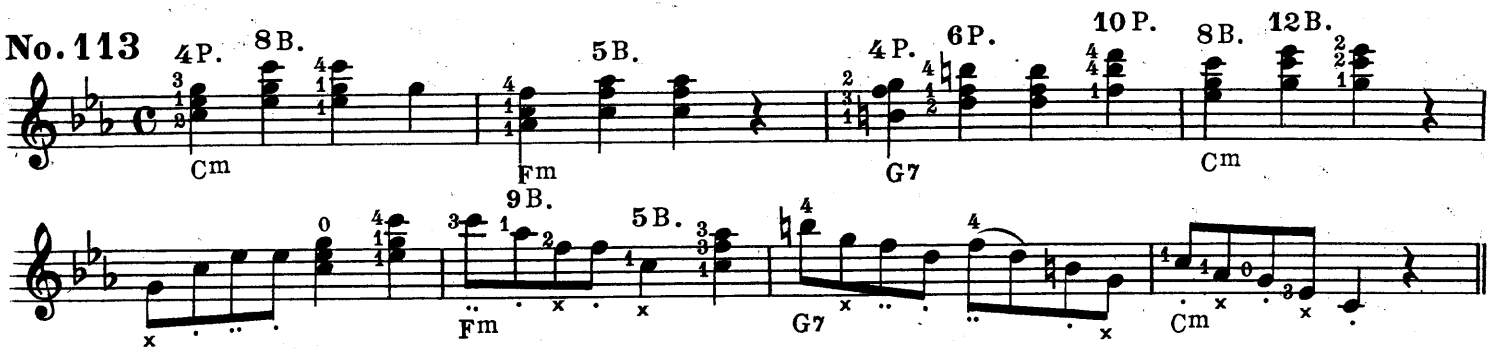
Chords in C minor

No. 112
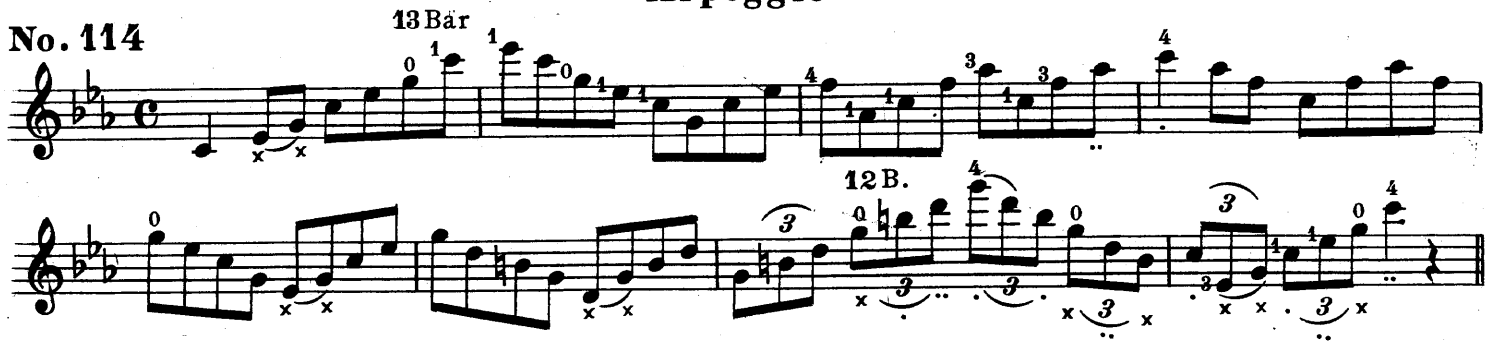


C minor study

No. 113



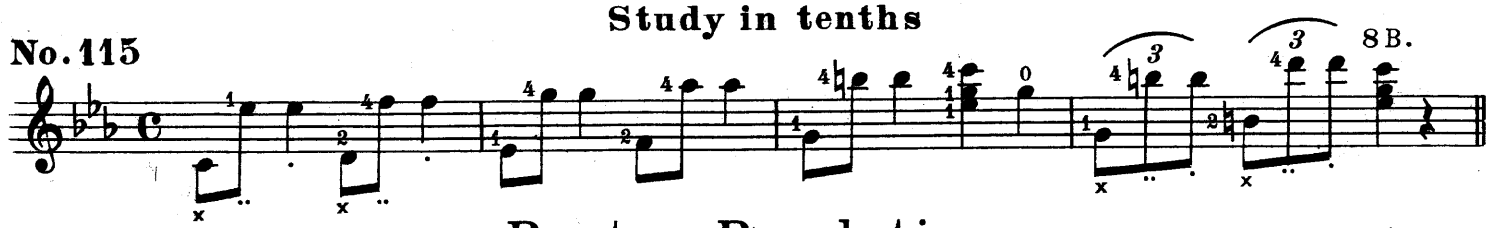
Arpeggios

No. 114
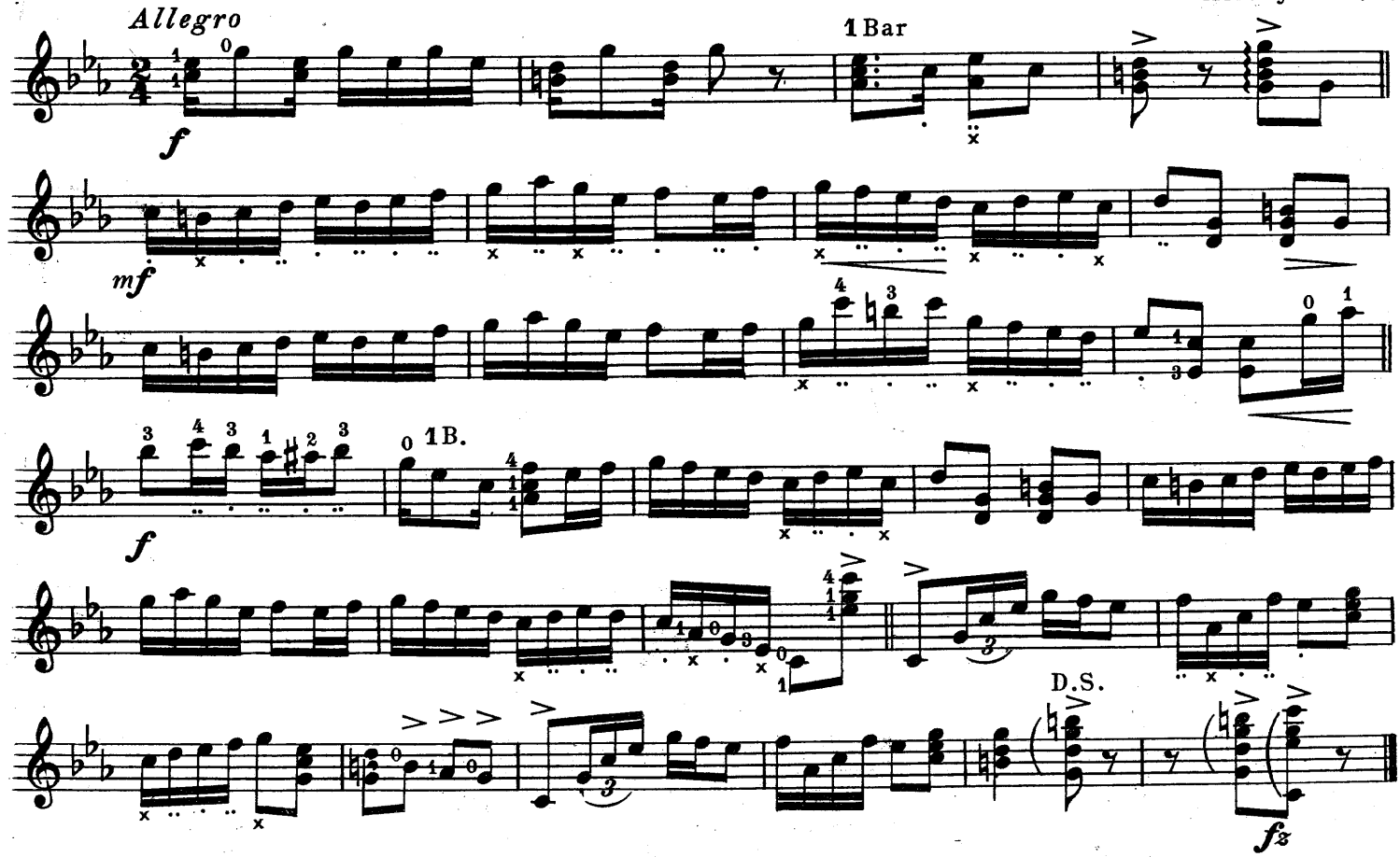


Study in tenths

No. 115



Rastus Revelation

Arr. by F. C. B.

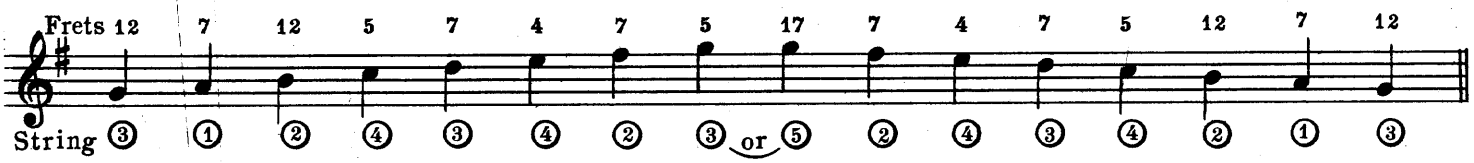


Harmonics

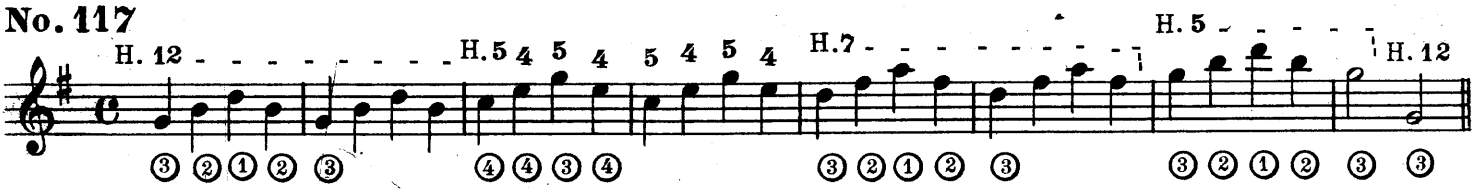
HARMONICS (natural) are made by touching the string *lightly* with one of the L. H. fingers (regularly the 3d) *directly over* the desired fret, pricking the string at the *same time* as the L. H. finger *meets* the string. The L. H. finger should be laid flat onto the string touching it with the ball of the finger *only*. The L. H. finger is removed immediately after picking the string. These harmonics are called L. H. harmonics and can be made at the 4th, 5th, 7th, 9th, 12th, 16th and 19th frets and on the 17th fret ⑤ string. Harmonics are regularly indicated in banjo music by the abbreviation Har. or H. placed over a note and the string and fret marked.

G scale in L. H. Harmonics

No. 116



No. 117
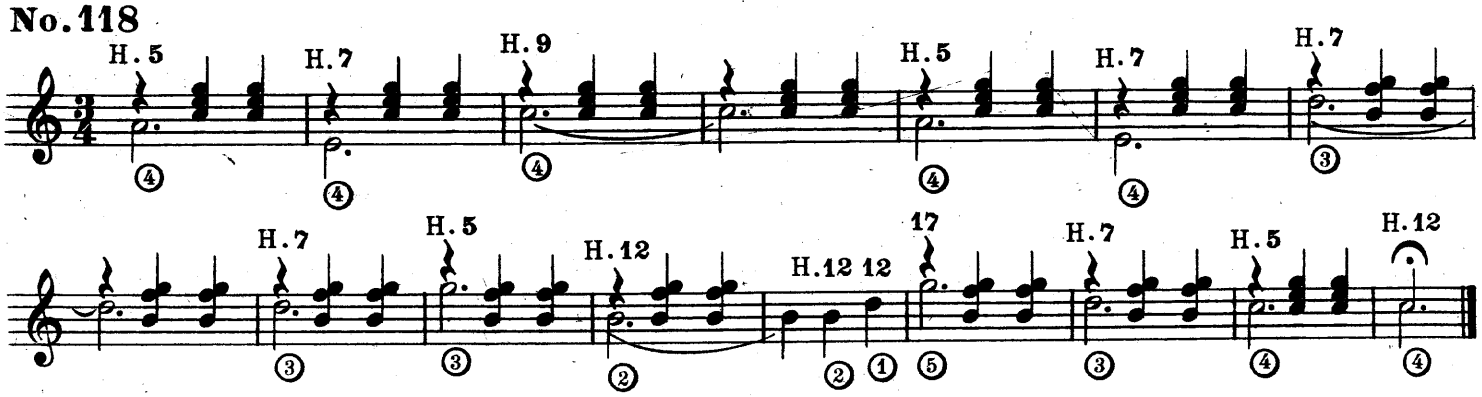


Right Hand Harmonics

Right hand or artificial harmonics are made by placing the tip of the 2d R.H. finger lightly on the desired fret and picking the string back of the 2d finger with the thumb, removing the finger immediately. The 2d R. H. finger is placed at a position 12 frets higher than the L. H. finger, which is holding the desired tone. R. H. harmonics thus made sound one octave higher than the original note held with the L. H. finger. For example the R. H. harmonics C♯ is wanted. Place the 2d finger L. H. on 2d fret ② string as usual and make the R. H. harmonic from the 14th fret ②: Practice No. 116 above in R. H. harmonics, also any simple melody.

Harmonic Waltz (L. H. Harmonics)
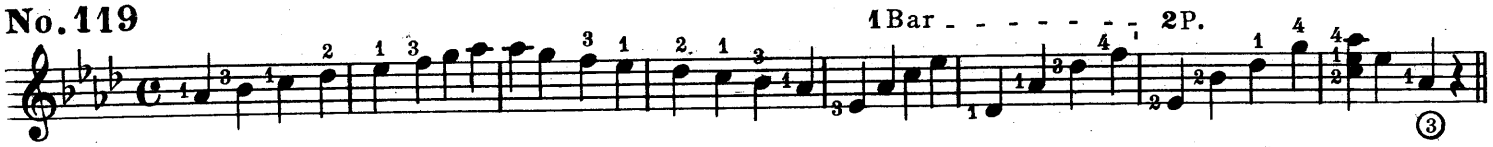
No. 118



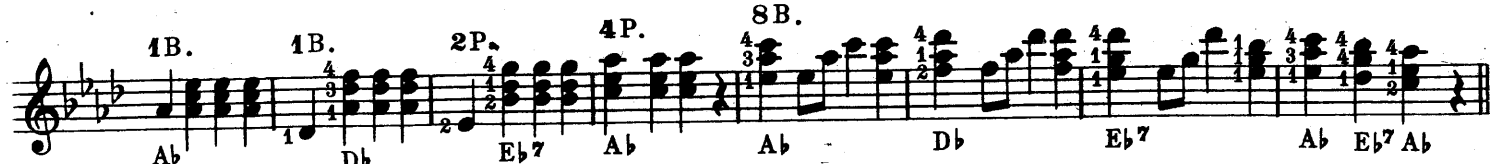
Play accompaniment very lightly.

Key of A♭ major
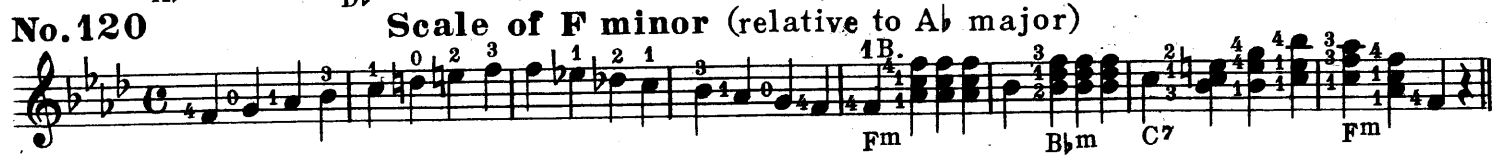
No. 119



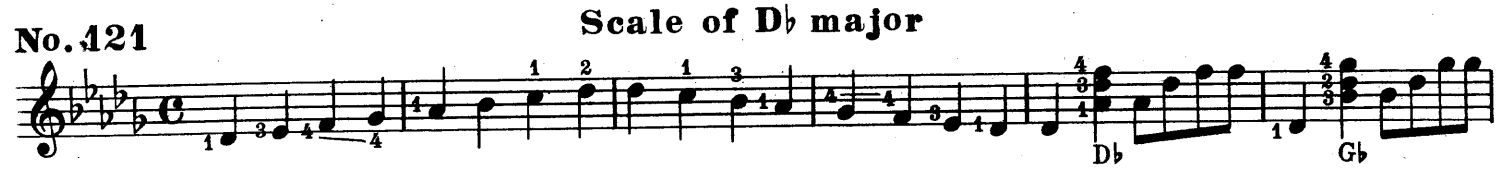
Chords in A♭ major
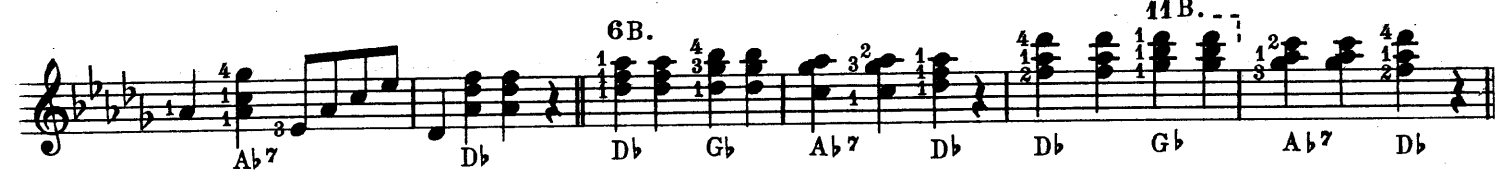


No. 120 **Scale of F minor** (relative to A♭ major)



No. 121 **Scale of D♭ major**

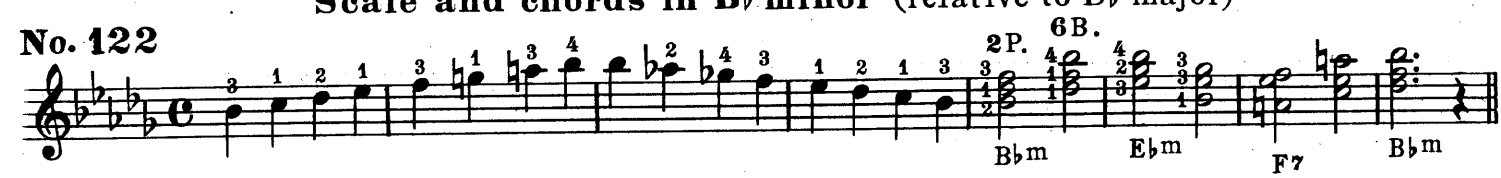


Chords in D♭ major
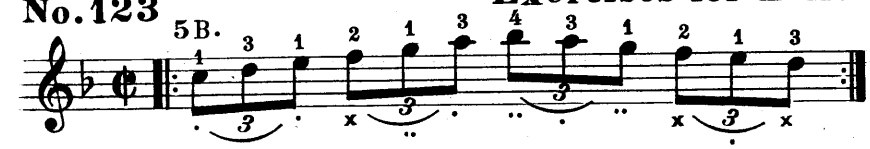


Scale and chords in B♭ minor (relative to D♭ major)

No. 122



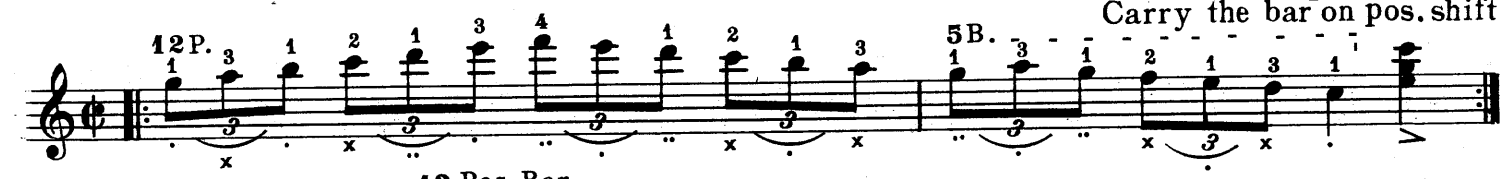
Exercises for L. H. development
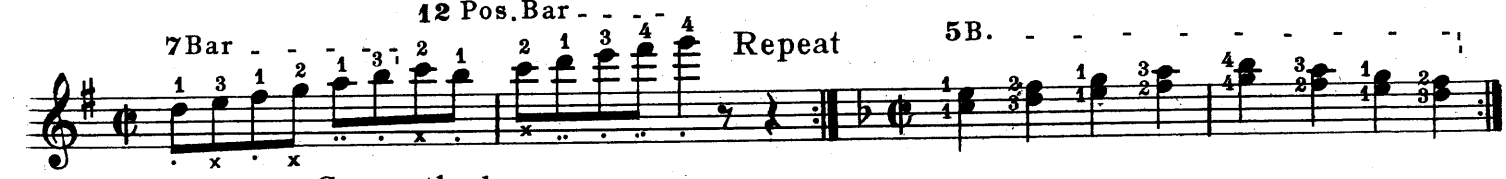
No. 123
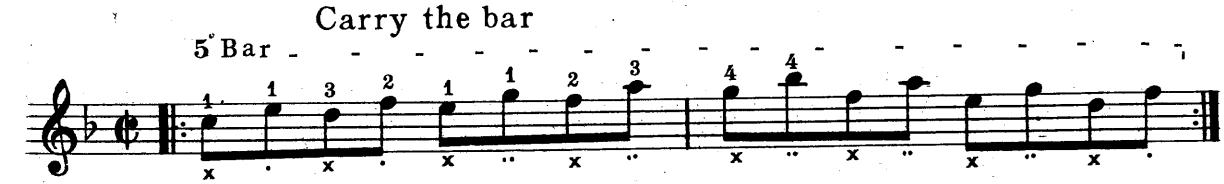


Repeat 4 times and then repeat a position higher each repetition to the 12th position.

Repeat 4 times
Carry the bar on pos. shift





Carry the bar



Repeat in positions ascending to the 12th Pos.

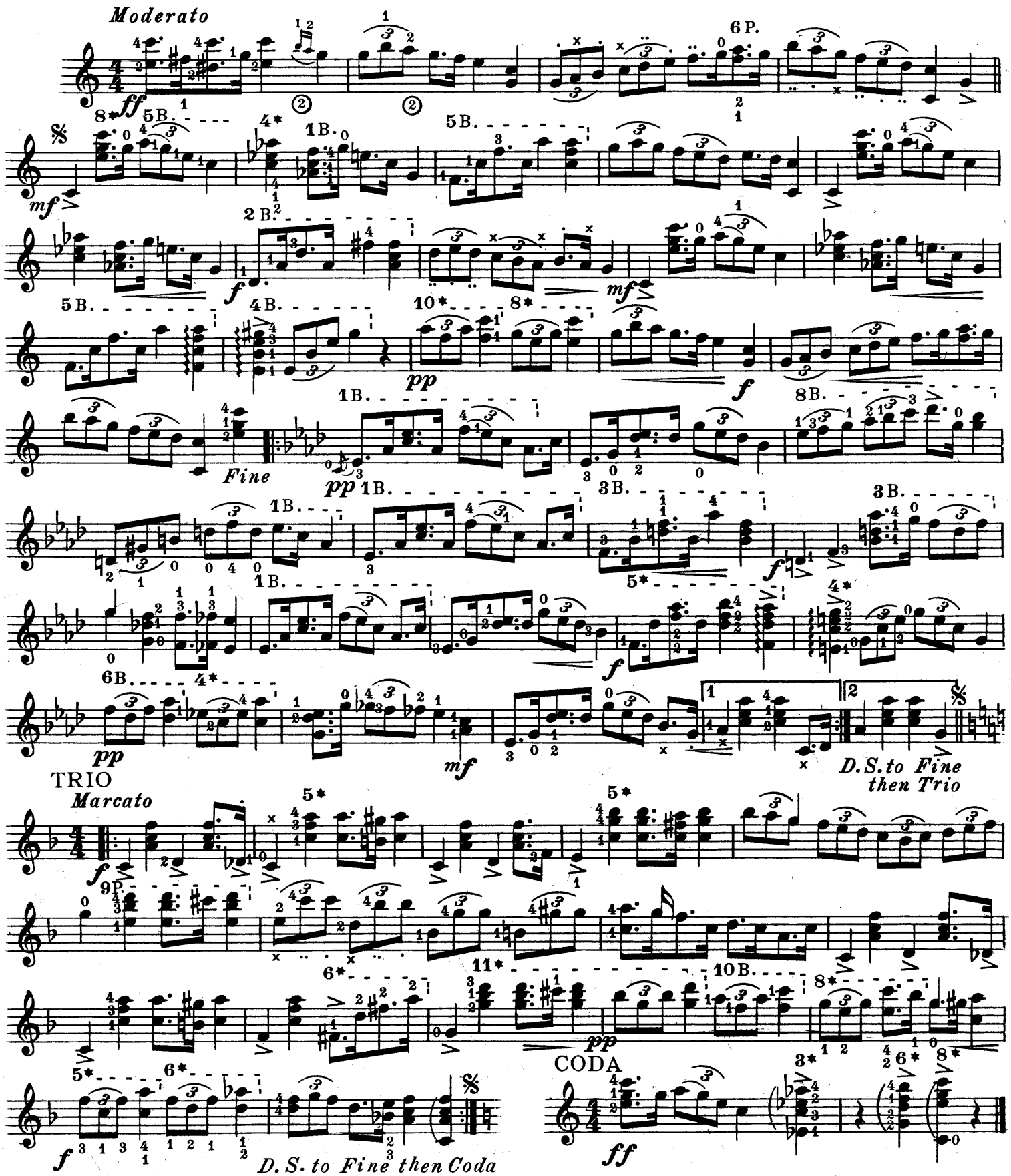
To my Friend Geo. L. Lansing

Monomoy

Characteristic Dance

BANJO SOLO
C Notation

FRANK C. BRADBURY
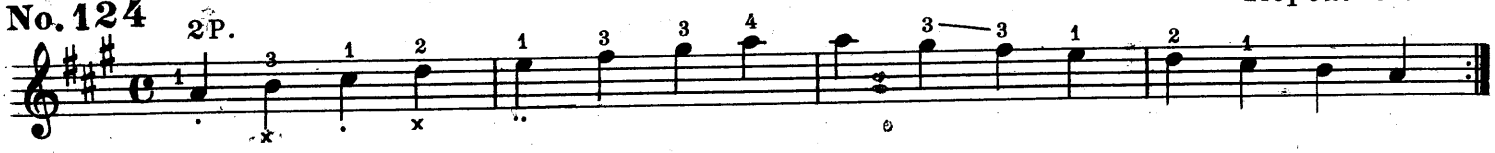


Copyright MCMXXII by Wm C. Stahl

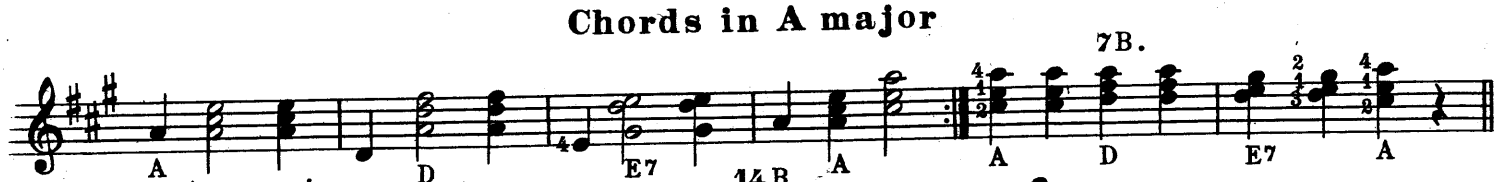
Used by permission of Wm C. Stahl, owner of copyright. Piano Acc. may be obtained for this solo.

Scale of A major
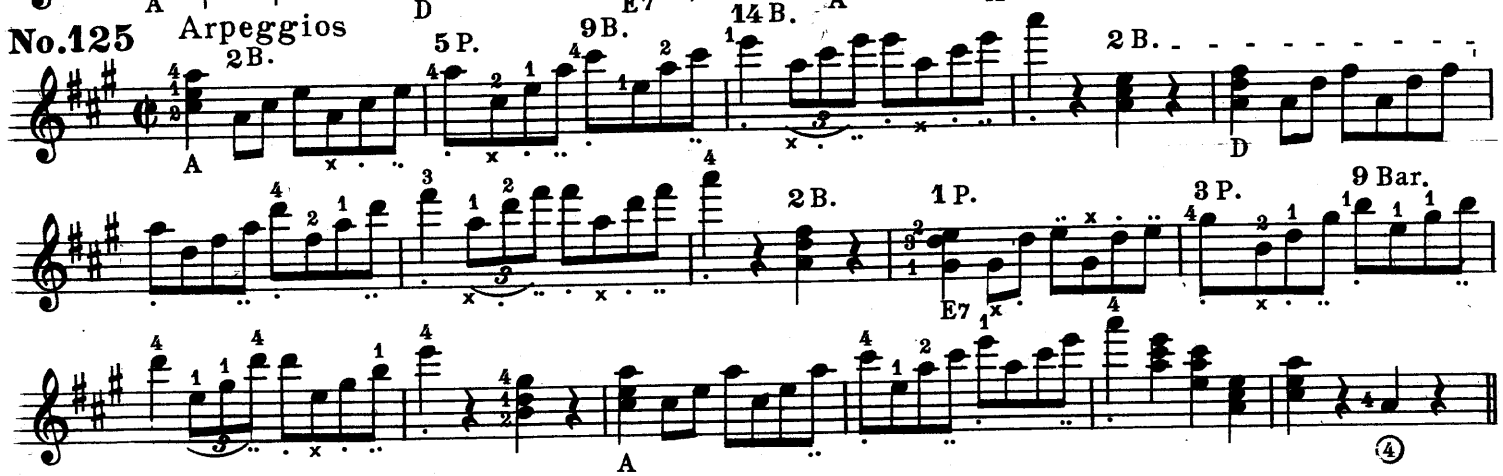
No. 124 — Repeat 4 times



Chords in A major

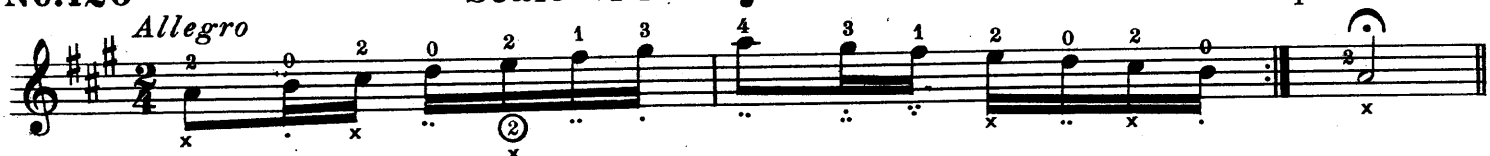


No. 125 — Arpeggios
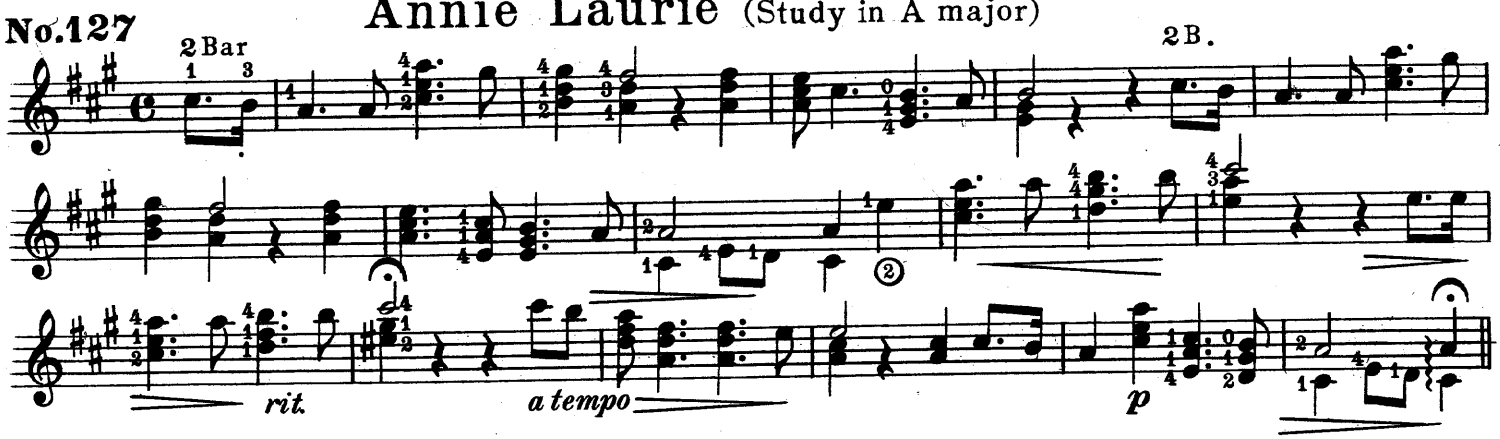


No. 126 — Scale of A major in Position — Repeat 4 times
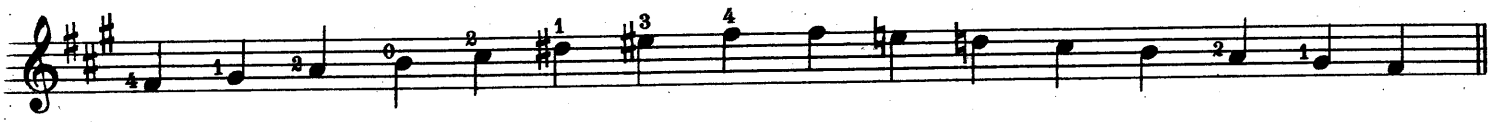
Allegro
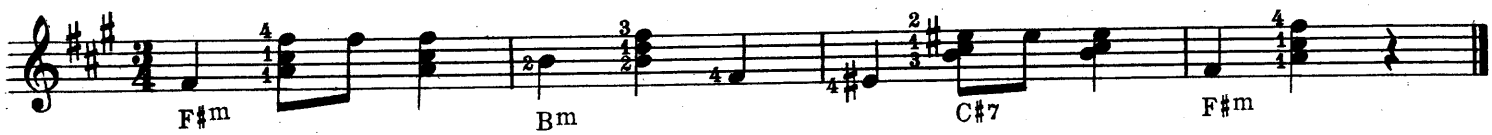


No. 127 — Annie Laurie (Study in A major)



Scale of F♯ minor
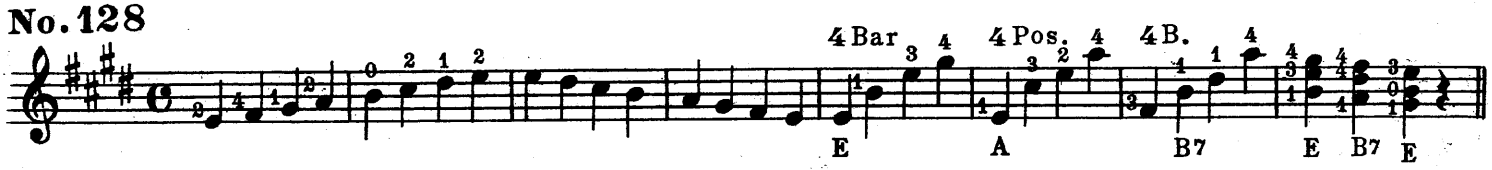


Chords in F♯ minor



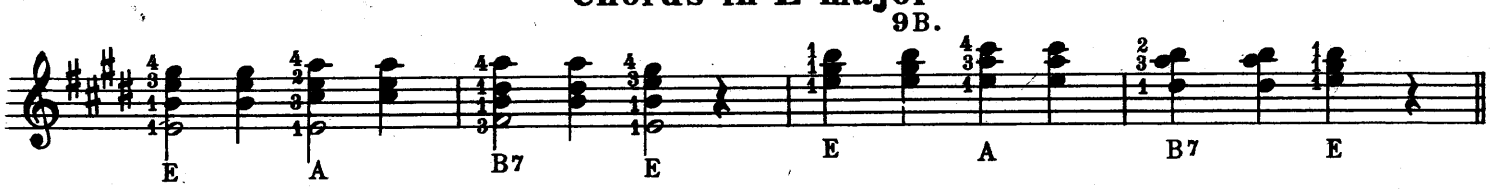
For good chord practice in all keys take the chord series in chord section P. 68. Also the modulations Pages 71 and 75.

Scale of E major

No. 128
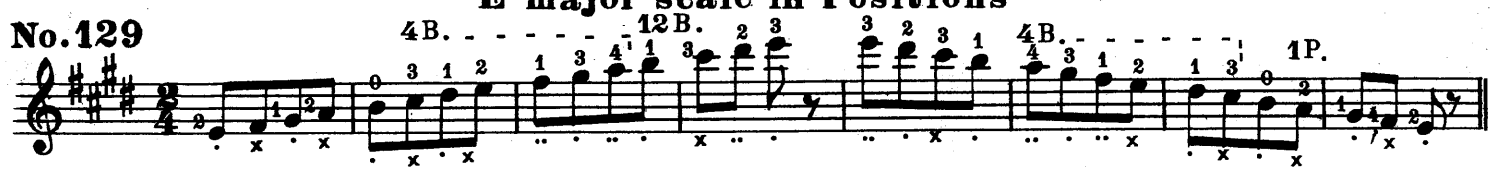


Chords in E major



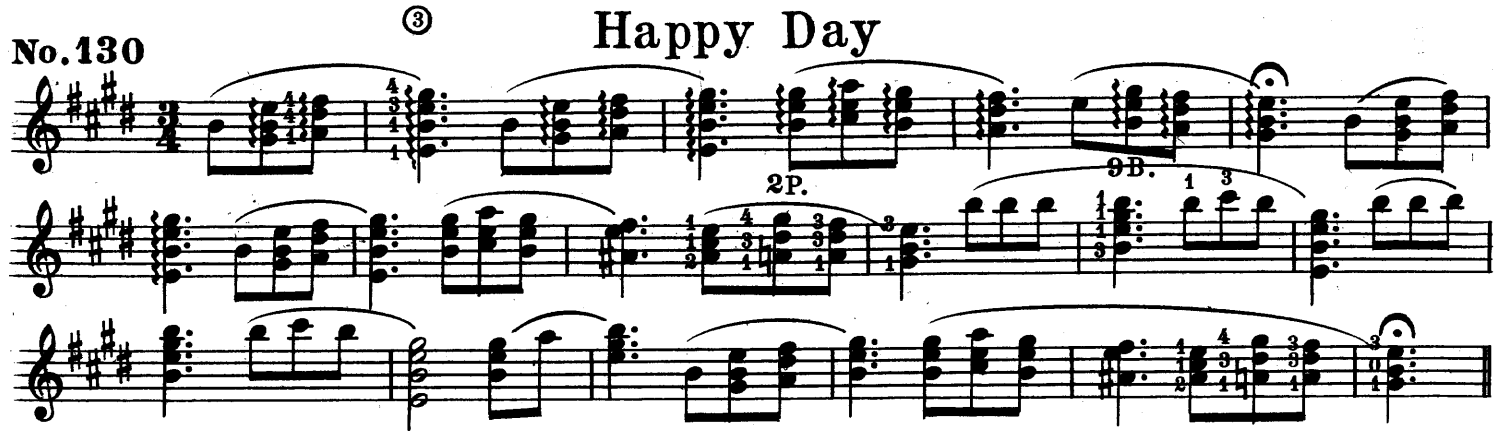
E major scale in Positions

No. 129

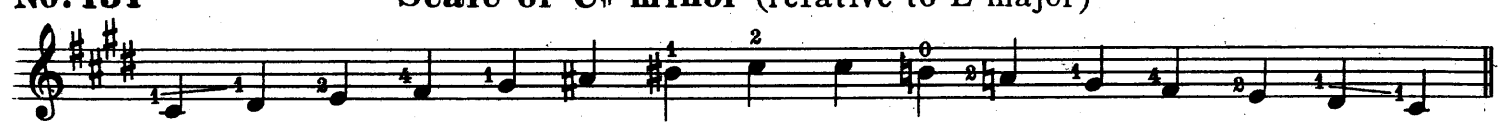


Happy Day

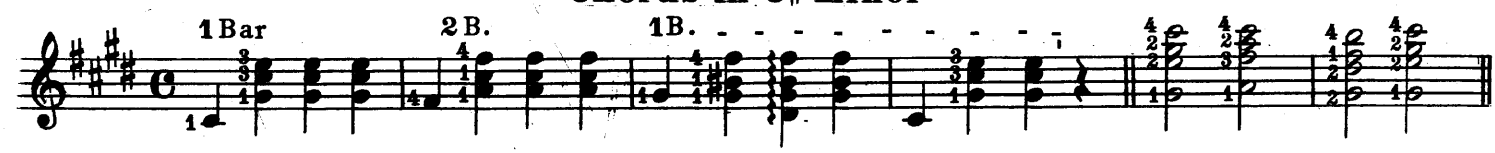
No. 130



No. 131 **Scale of C♯ minor** (relative to E major)
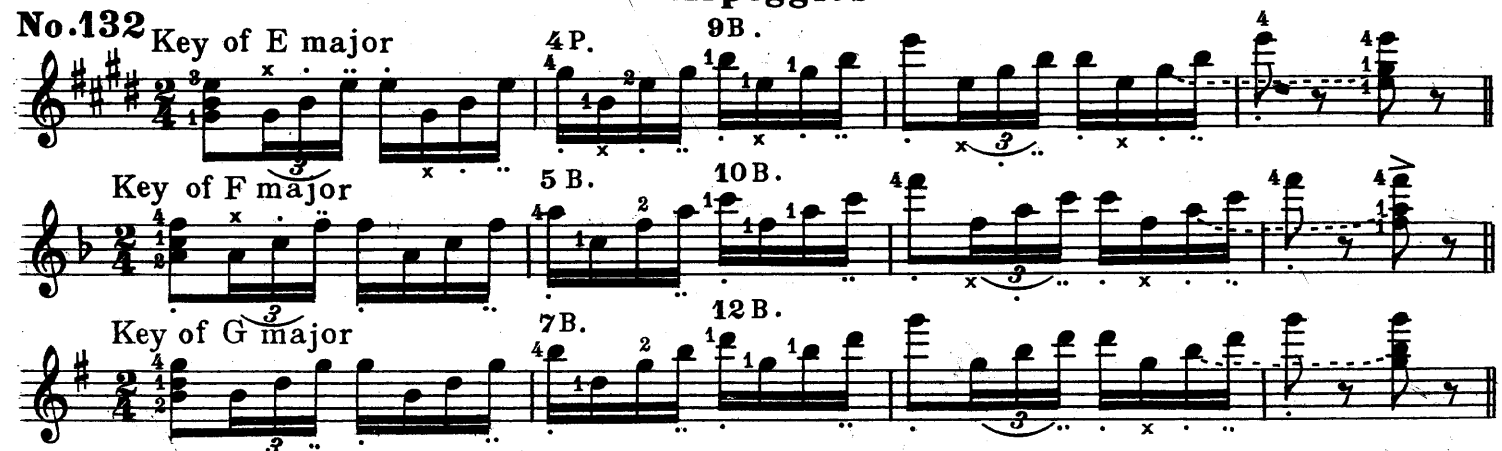


Chords in C♯ minor



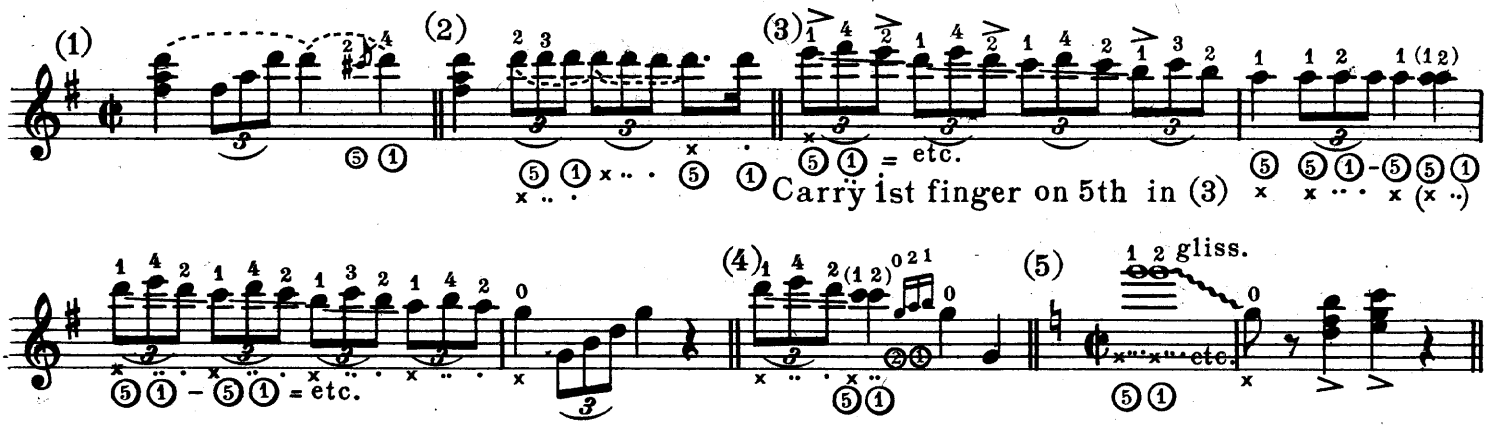
Arpeggios

No. 132



Transpose the above form of arpeggios and play likewise in keys of A♭, A, B♭, B and C major.

Examples showing some Special uses of the 5th string in finger playing

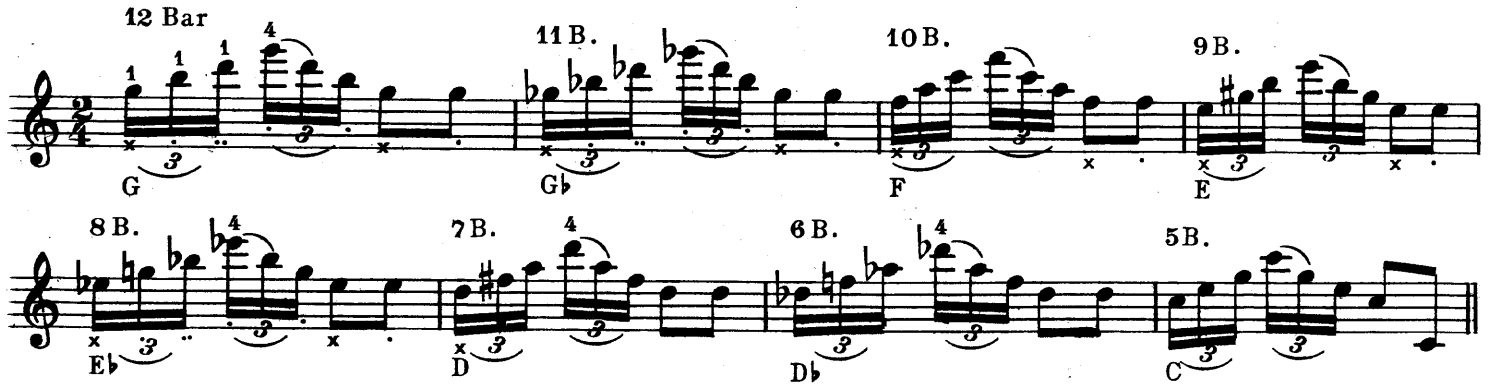


Ex.(5) Executed by steadily sliding the 1st and 2d L.H. fingers down to G arriving on G on the 1st beat, picking the ⑤ and ④ strings rapidly all the while as marked.

Explanations of above examples

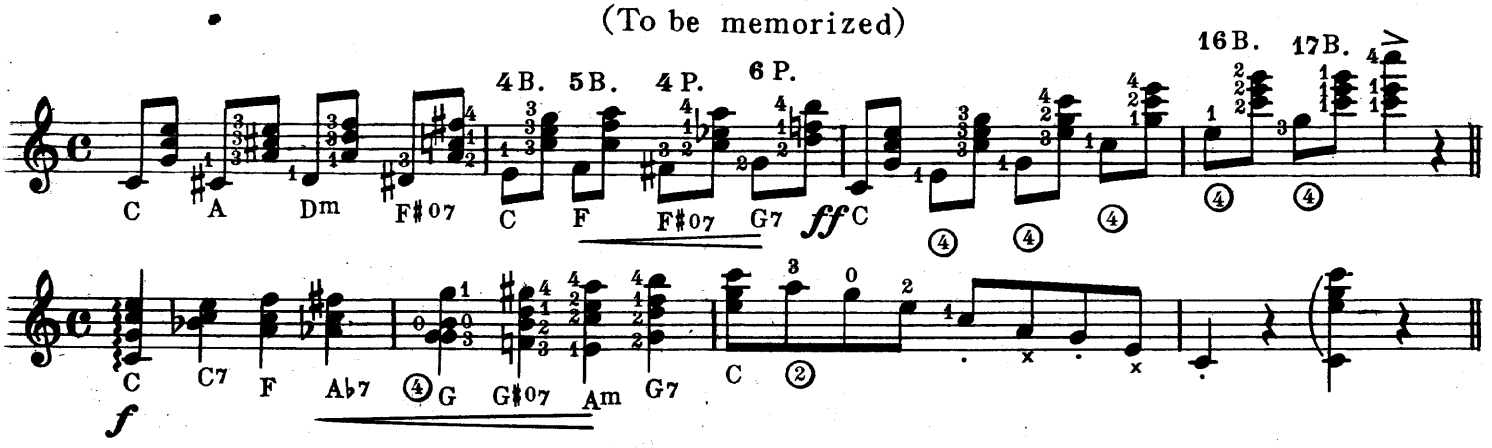
Many times the 5th string is the easiest string to use for certain effects, when the L.H. is in certain positions. The above examples show advantageous uses of the 5th string as follows: No.(1) showing a handy way to play grace notes when in right position: No.(2) showing how rapid triplets, etc. using double picking may be executed employing the 5th string No.(3) gives a very good accentive method of playing rapid triplets putting the thumb accent on ⑤ string: It also gives a unison effect, the 1st and 5th being played together: No.(4) gives a method to like wise play triplets, unisons, or rapid triple grace notes: No.(5) is a "freak" effect sometimes used on breaks, etc. A similiar effect can also be gained by tremoloing the 1st string and making the downward glissando:

Good Left Hand Practice



Chord exercises

(To be memorized)
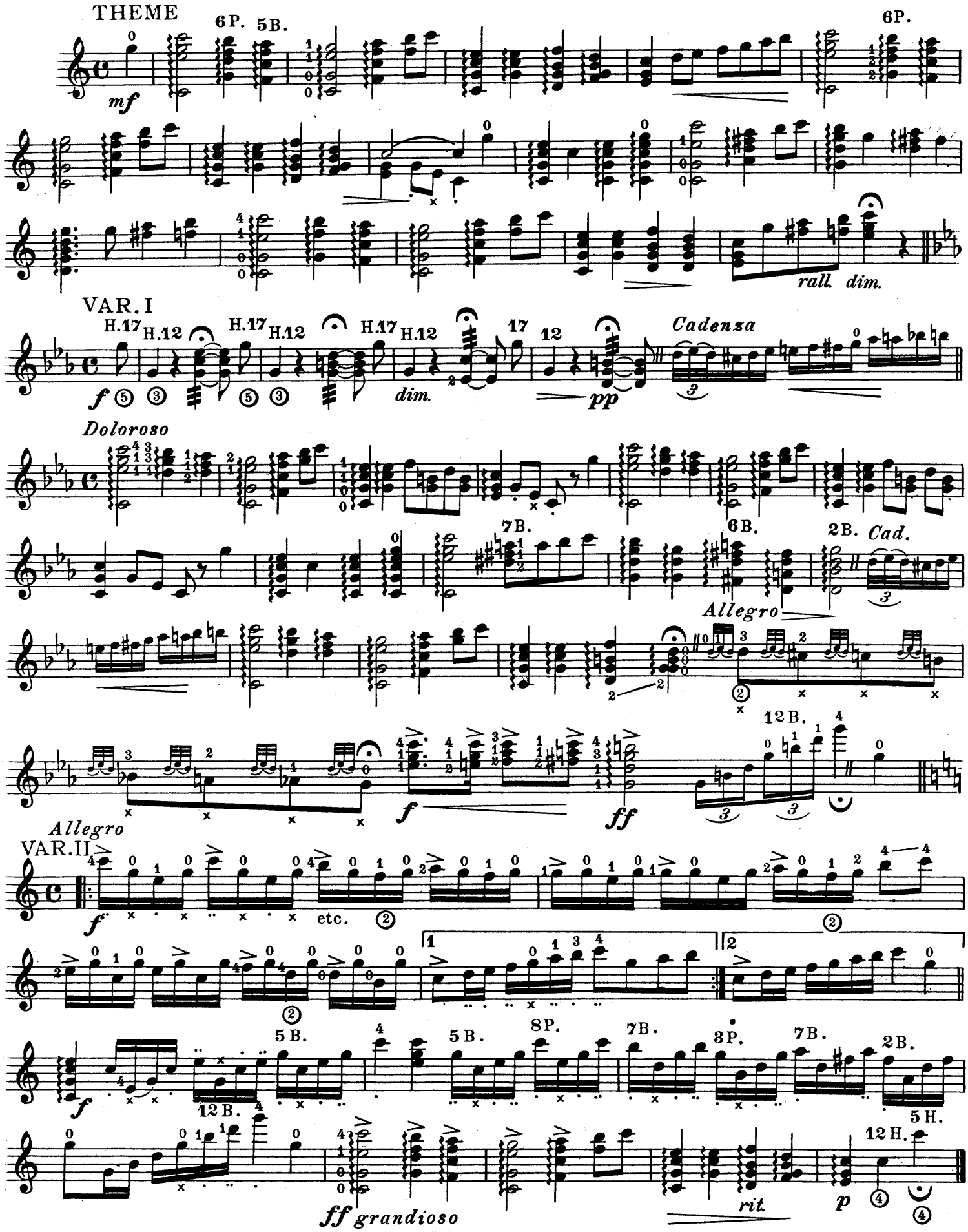


The Blue Bells of Scotland

BANJO SOLO

Varied

MC VICAR



The Finger Tremolo

Position
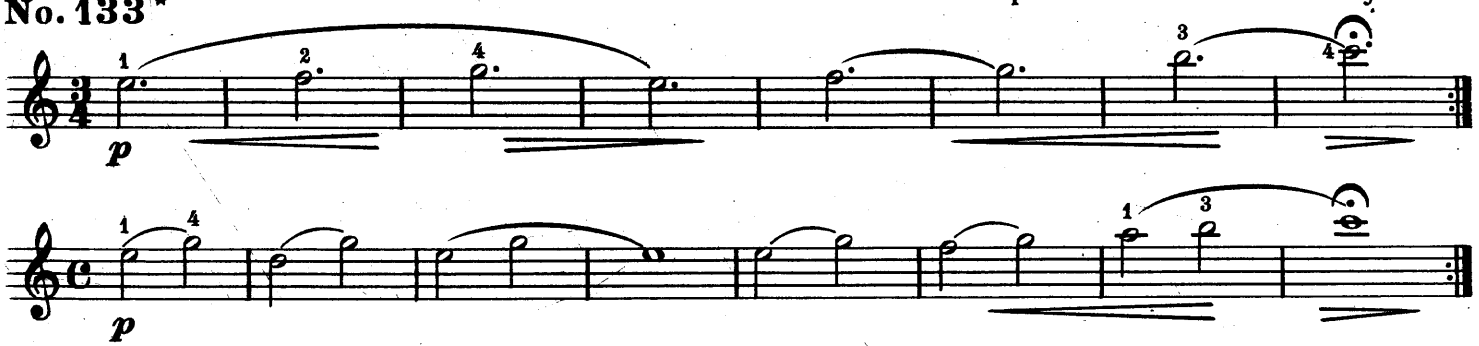
The right hand assumes a different position for the finger tremolo than it does for picking. Rest the 2d and 3d fingers on the banjo head, letting the hand tip a bit towards the performer. The 4th finger *does not* rest on the head. The oscillation or swing of the 1st finger, is taken from the 2d joint, a rapid swing motion being used and allowing the very tip of the finger only to touch the string. Keep the thumb in about the regular picking position. When one can obtain a good even tremolo on the single strings, then the chord tremolo and picked accompaniment work may be started. The finger tremolo will take a great deal of practice to master. Always start the tremolo with an *in* stroke of the 1st finger and close it with an *out* stroke unless on single inside strings. In that case close with an *in* stroke. Notes to be tremoloed, are so marked in banjo music with abbreviation Trem. or thus:  When the tremolo with thumb accompaniment is called for, the notes to be tremoloed are written stems turned up, while the picked notes are written stems turned down. The finger tremolo is one of the most artistic effects obtained on the banjo.

Tremolo exercises

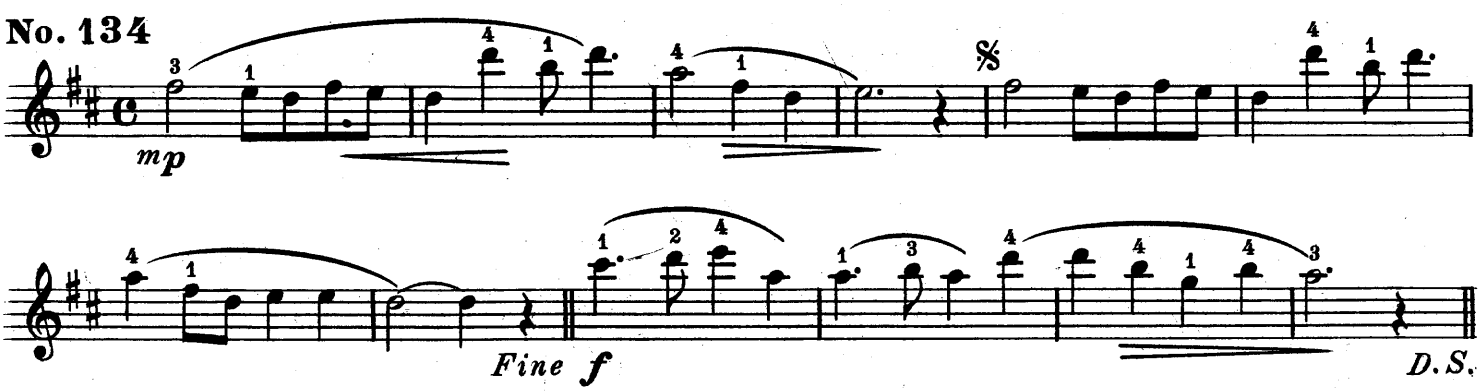
(Single string)

Repeat each exercise many times.

No. 133*



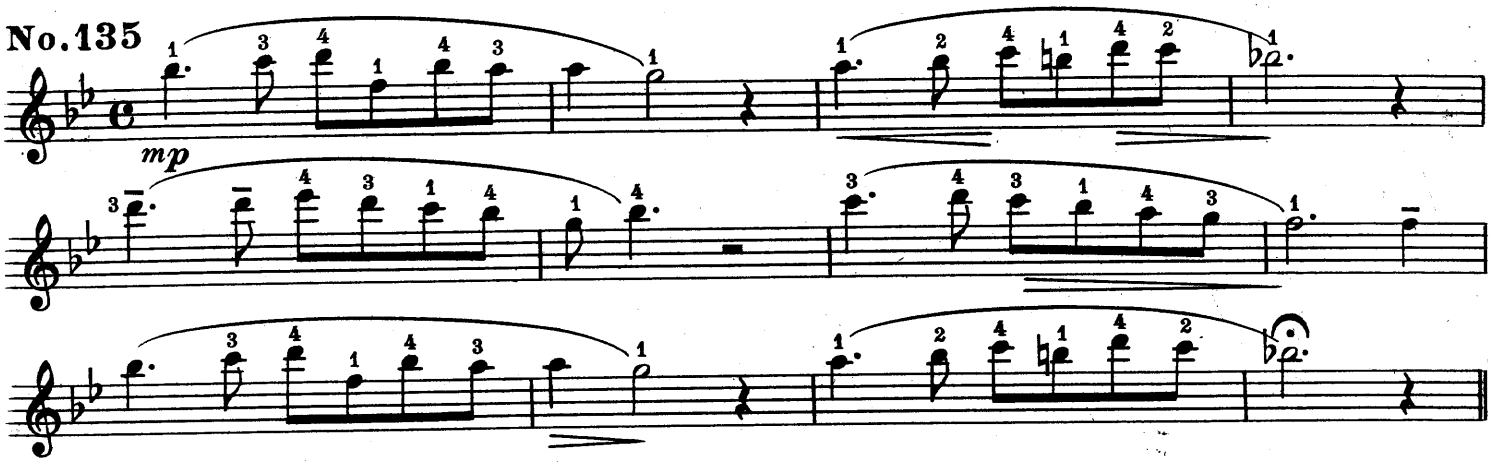
No. 134



* Repeat No. 133 on 2d and 3d strings.

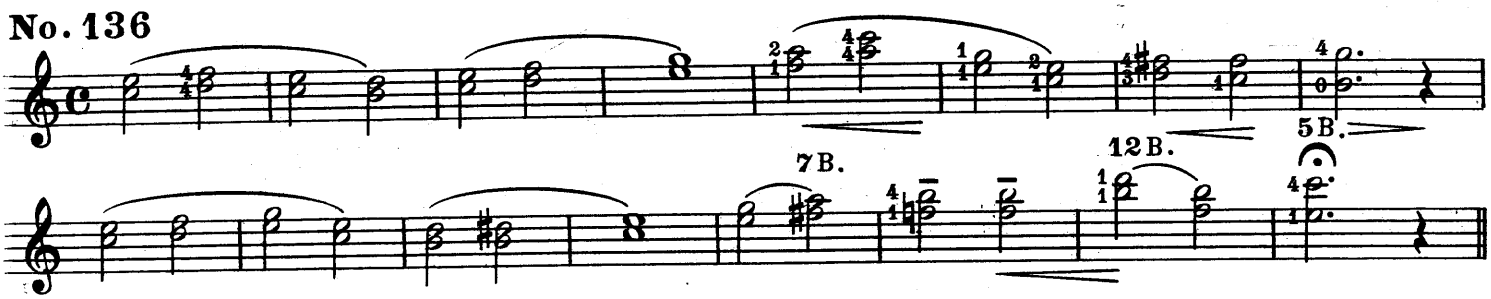
The Finger Tremolo

No. 135



Exercise on 1st and 2d strings

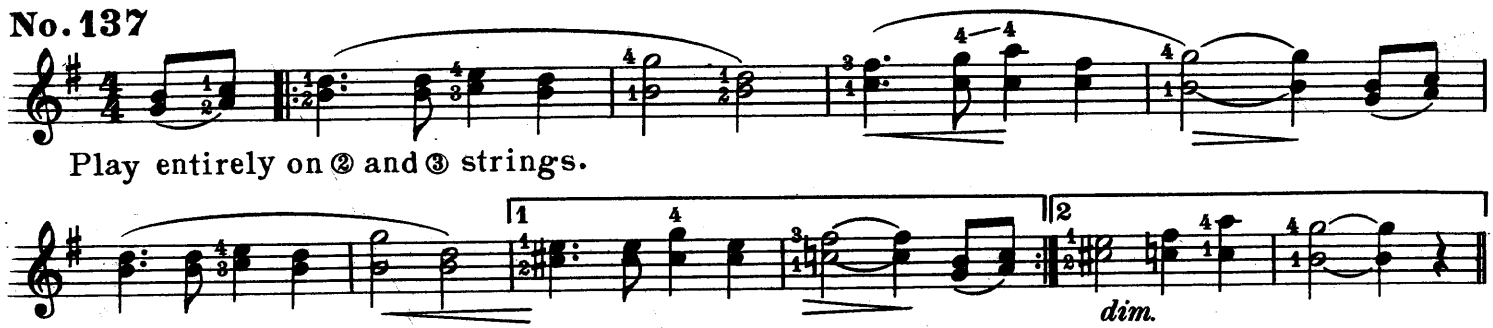
No. 136



When tremoloing on two or more strings more entire finger swing is taken. When playing on the inside strings bring the hand more *over* the strings and the 2d and 3d R.H. fingers may rest on the 1st string in case you are tremoloing the 2d and 3d strings. In case the 3d and 4th strings are being played the 2d and 3d R. H. fingers may rest on the first two strings.
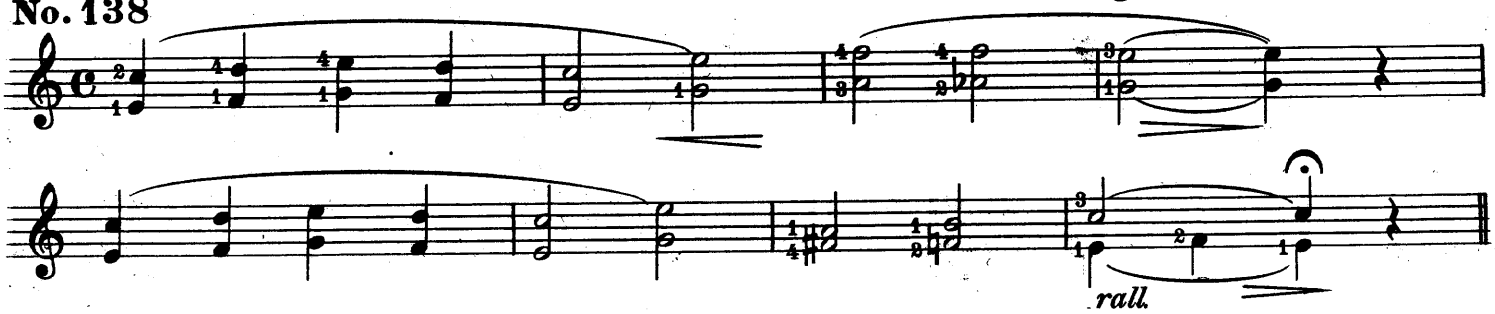
Tremolo Exercise on 2d and 3d strings

No. 137



Tremolo Exercise on 3d and 4th strings
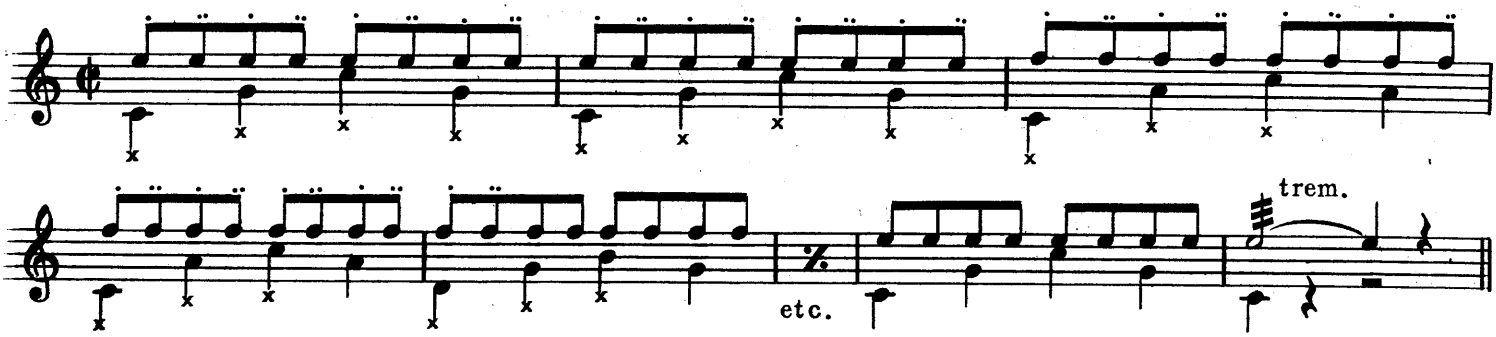
No. 138



The Finger tremolo with thumb accompaniment
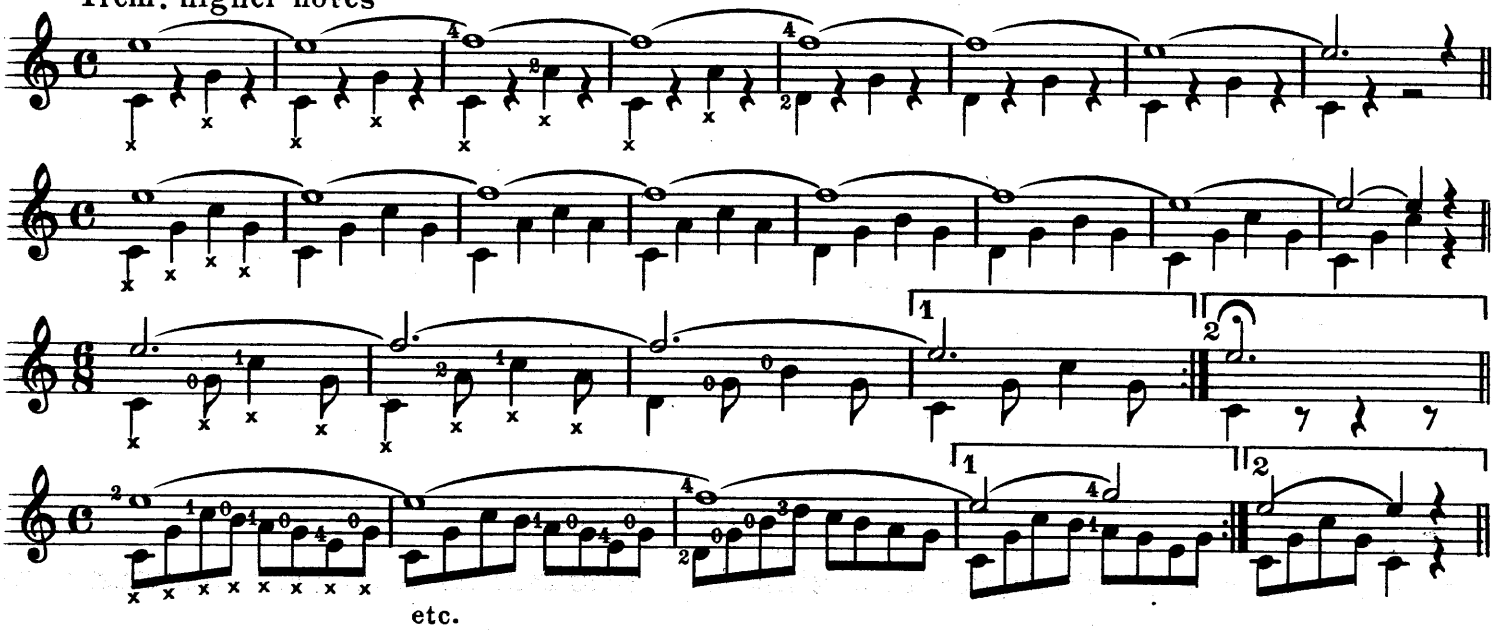
Preparatory exercises

Pick
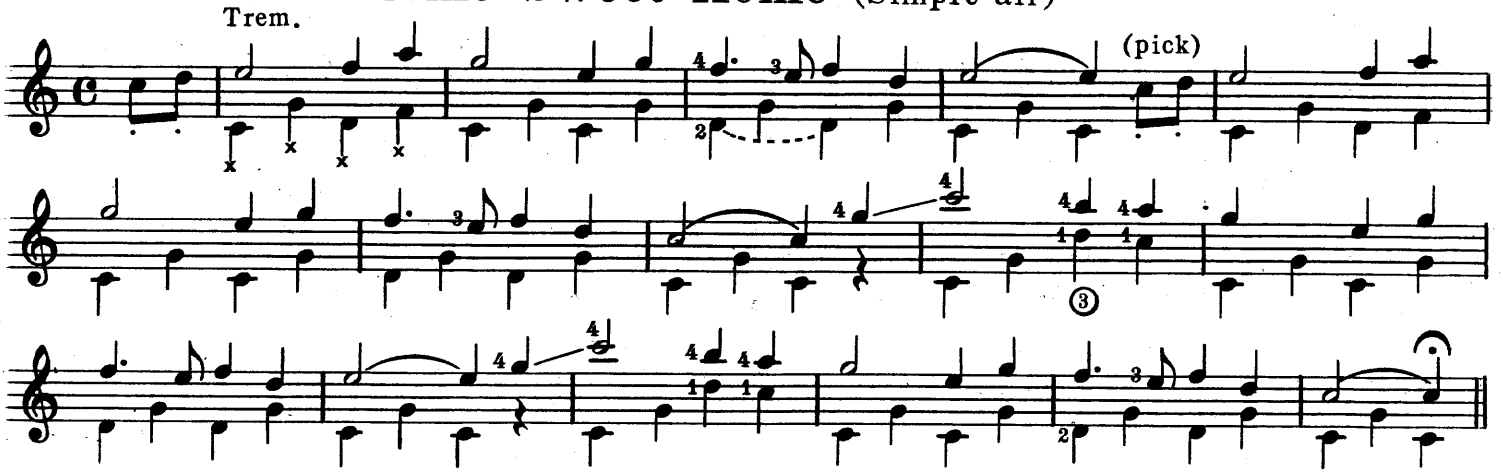


Be sure and pick as marked to get the thumb and first finger picking together. The tremolo with thumb acc. is on same principle.

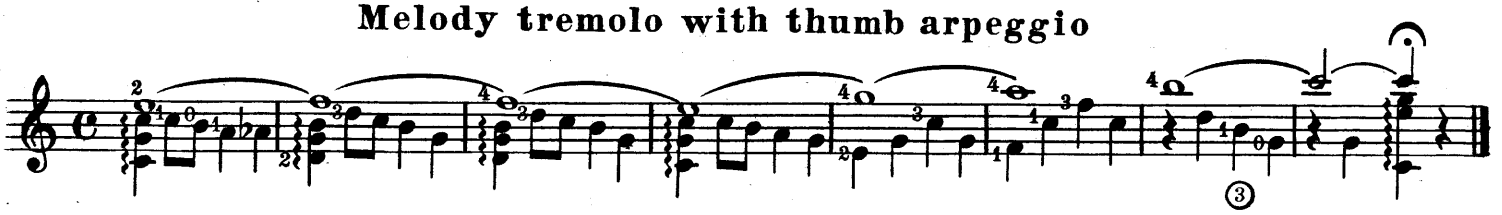
Trem. higher notes



Home Sweet Home (Simple air)



Melody tremolo with thumb arpeggio



Juanita

Andante

Trem.

p

pp

Aloha Oe

Tremolo melody

Andante

mp

rall.
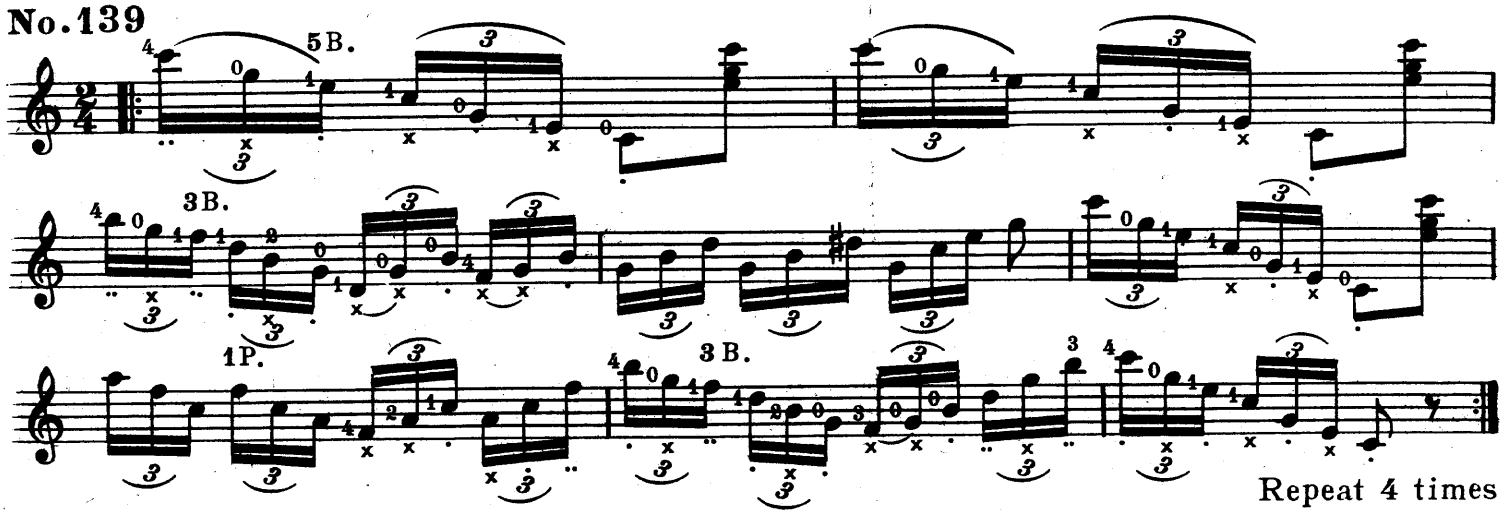
a tempo

rall. *dim.*

Take the *"Banjo Crooning Song"* Page 87 for further tremolo work. When learning these various tremolo numbers first practice them arpeggio *without* the tremolo, so as to have the L.H. work pretty well under control before applying the Tremolo.

Descending and Ascending arpeggios

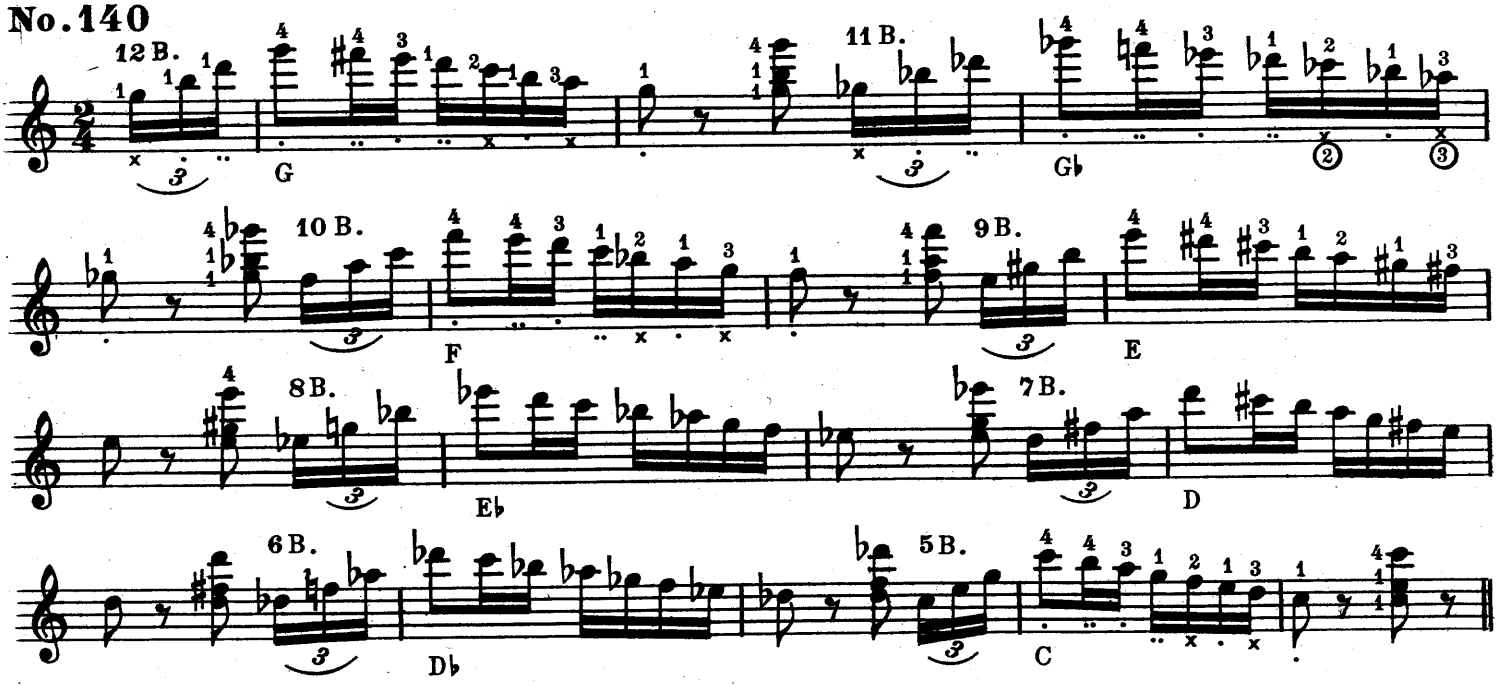
No. 139



Repeat 4 times

Major Scales

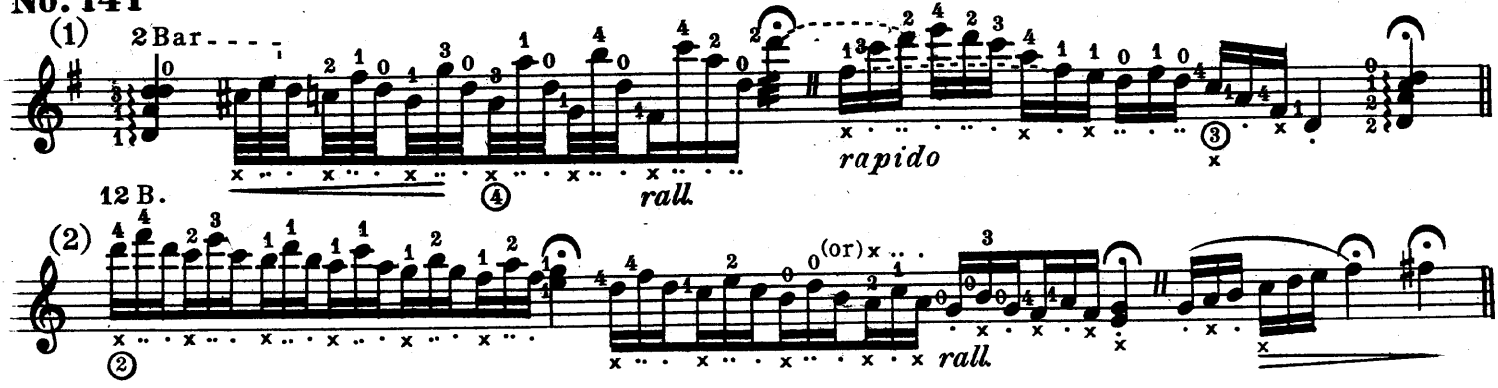
No. 140



Cadenzas

A cadenza is an ornamental passage or flourish introduced into a piece, for the purpose of displaying the performer's skill, or to effect a modulation, or to bridge over an awkward pause between two movements. The examples given below are excellent practice.

No. 141



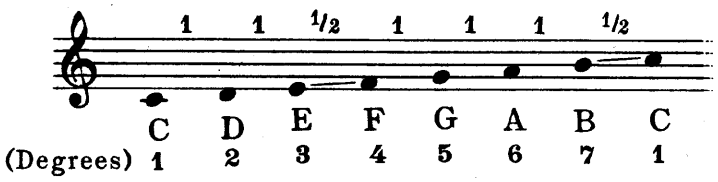
Dictionary of Musical Terms

Accelerando	*Gradually quicken the time.*
Adagio	*Slow.*
Ad libitum or ad lib.	*Left to the taste of the performer.*
Affettuoso	*Affectionately.*
Agilita	*Lightness, agility.*
Agitato	*Agitated, hurried.*
Allegretto	*Moderately quick.*
Allegro	*Lively.*
Amoroso	*In a tender style.*
Andantino	*Flowing, moderately slow.*
Andante	*Flowing easily onward.*
Animato	*With air.*
Appassionato	*With intense motion.*
Arpeggio	*The notes of a chord performed in succession.*
a tempo	*Return to the original time.*
Barcarolle	*A boat song.*
Bis	*Twice. Written over a passage to be repeated.*
Brillante	*Bright, sparkling.*
Cantabile	*In singing style.*
Coda	*The concluding movement.*
Con brio	*With live, brillancy*
Con moto	*With motion, rather quick.*
Con spirito	*With spirit.*
Crescendo, or cresc. or	*Increasing in loudness.*
Da Capo, or D. C.	*Repeat the first part.*
Da Capo al Fine	*Repeat the first part to Fine.*
Dal Segno, or D. S. (𝄋)	*Repeat from sign.*
Deciso	*With decision.*
Decrescendo	*Gradually diminishing.*
Diminuendo, or dim. or	*Gradually softer.*
Dolce	*Sweetly.*
Doloroso	*Sorrowful.*
Facile	*Light, easy.*
Fine	*The end.*
Forte, or *f*	*Loud.*
Fortissimo, or *ff*	*Very loud.*
Forzando, or *fz*	*Suddenly louder, immediately diminishing.*
Fuoco	*With fire, energy.*
Grave	*Slowest time.*
Grazioso	*Graceful.*
Largamente	*In a broad style.*
Larghetto	*Slowly.*
Largo	*Slowest time.*
Legato	*Close, smooth, connected.*
Leggiero	*Lightly.*
Lento	*Same as Adagio, slowly.*
Loco	*Place the notes to be performed as written.*
Maestoso	*Majestic, stately.*
Marcato	*Marked, accented.*
Melody	*A succession of simple sounds.*
Meno Mosso	*Slower.*
Mezzo	*Medium.*
Moderato	*Moderate time.*
Molto	*Much, extremely.*
Morendo	*Gradually diminish the tone and time.*
Non troppo	*Not too much.*
Obbligato	*Indispensable, necessary.*
Octava, or 8va	*Written above a note passage, play an octave higher, written below, an octave lower.*
Piano, or *p*	*Soft.*
Pianissimo, or *pp*	*Very soft.*
Più mosso	*Quicker, more animated.*
Poco a poco	*By degree, little by little.*
Presto	*Very quick.*
Prestissimo	*Quickest time.*
Rallentando, or rall.	*Gradually slacken the time.*
Rinforzando	*Strengthened, re-enforced.*
Risoluto	*In a resolute manner.*
Ritardando, or rit.	*Gradually slacken the time.*
Scherzando	*Playfully.*
Scherzo	*A little composition.*
Segno (𝄋)	*(See dal segno).*
Sempre	*Always.*
Sostenuto	*To sustain the sounds.*
Sotto voce	*In an undertone.*
Staccato, or (ı)	*Detached, short.*
Stringendo	*Pressing, accelerating.*
Suivez	*Follow pursue.*
Syncopation	*Change of accent from a strong beat to a weak one.*
Tacet	*To silence the part so marked.*
Tempo	*Time.*
Tutti	*All; all the instruments.*
Veloce	*Quick, rapid, swift.*
Vivace	*Moderately quick.*

Chords

Scales

THE C MAJOR or NATURAL SCALE (Form for all major scales)

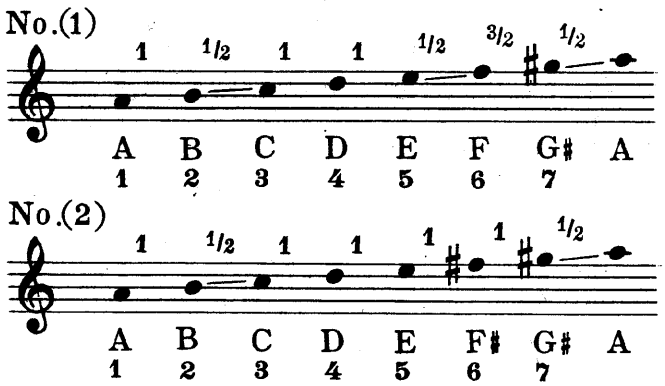


The half tones are between the third and fourth and the seventh and eighth degrees of the major scale. Between all other degrees are whole tones. The above formula applies to any key note. The names of the degrees of the scale are as follows: *1 TONIC, 2 supertonic, 3 mediant, 4 SUBDOMINANT, 5 DOMINANT, 6 submediant, 7 leading tone.* As all chords are built from the scales particular attention must be given to learning and understanding them.

Minor scales

(Minor means less)

The harmonic minor scale (used for harmonic purposes) differs from the major scale in that it has its 3d and 6th degrees minor instead of major (half-tone less.) The succession of a harmonic minor scale is therefore: No.(1)
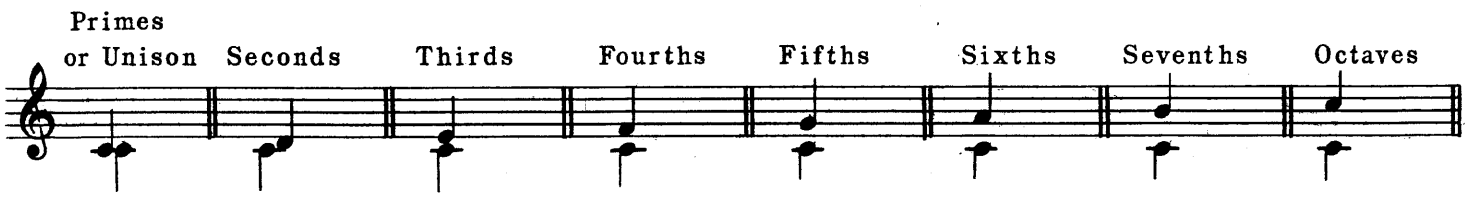


No.(2) shows the melodic minor scale, a matter for general knowledge but not used harmonically. It has the 3d degree likewise minor. The 6th and 7th degrees however are major in the ascending scale and minor in the descending scale.

Intervals

An interval is the difference in pitch that separates two notes. Intervals are counted upward from the lower to the higher note. They are named from the number of degrees of the scale which they occupy; *and* from the number of tones and semitones which they contain.

The lower tone must be considered as the tonic (1) tone of the diatonic scale, then we may tell what the interval is, counting upward to the higher note, thus:



The above gives us the *numerical* name only of the interval, which is not affected by any accidentals before either tone.

The *SPECIFIC* name of intervals refers to the chromatic modifications of the diatonic intervals of the scale.

Unisons, *Fourths*, *Fifths*, *Octaves* } are called Perfect.

Seconds, *Thirds*, *Sixths*, *Seventhes* } are called major or minor accordingly.

Any interval may, by the use of accidentals be expanded or *augmented;* or be contracted or *diminished.*

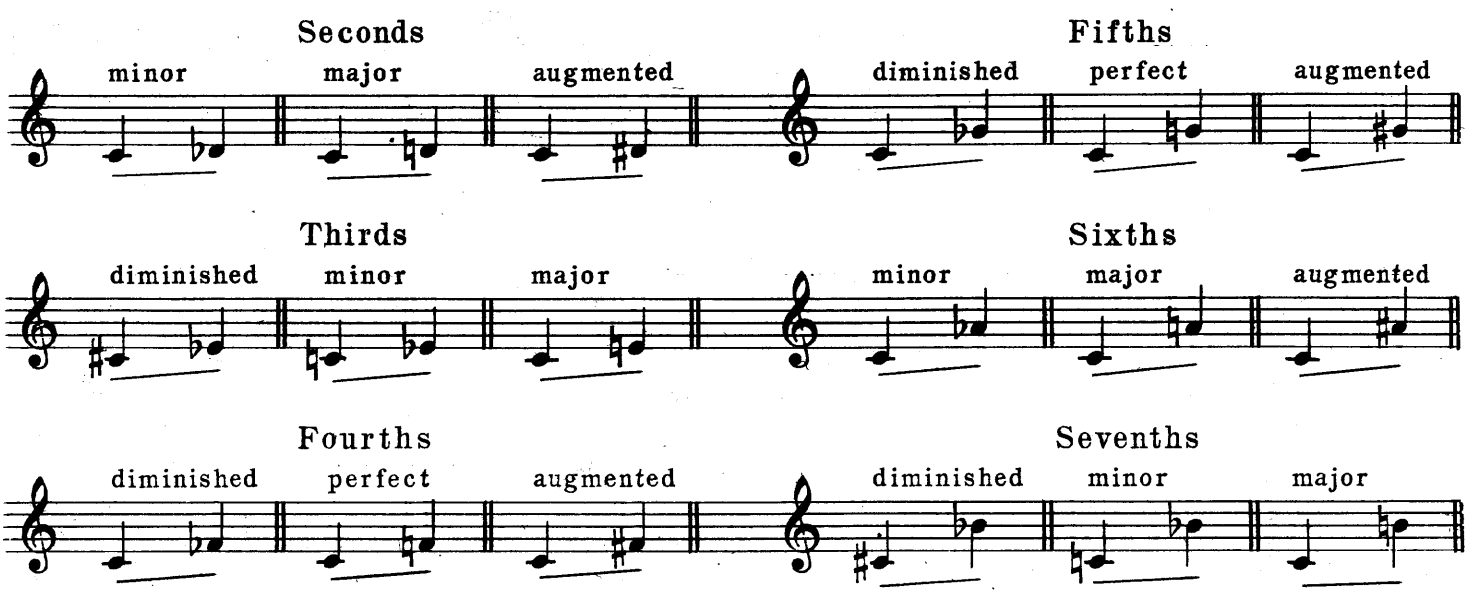
Perfect or ***Major*** intervals are augmented by *one* chromatic semitone.

Perfect or ***Minor*** intervals are diminished by *one* chromatic semitone.

Major intervals are diminished by *two* chromatic semitones.

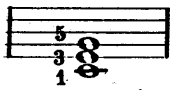
Minor intervals are augmented by *two* chromatic semitones.

Specific or different kinds of intervals



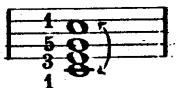
Chords

A combination of three or more tones– erected in thirds on a given (root) tone or derived by inversion from such a combination is called a chord.



C major triad. (C is the root, E the major third and G a perfect fifth.)

A chord with three tones is a triad; with four a seventh chord; and with five tones, a ninth chord. Any of the tones in a chord may be doubled however and not effect the character of the chord.



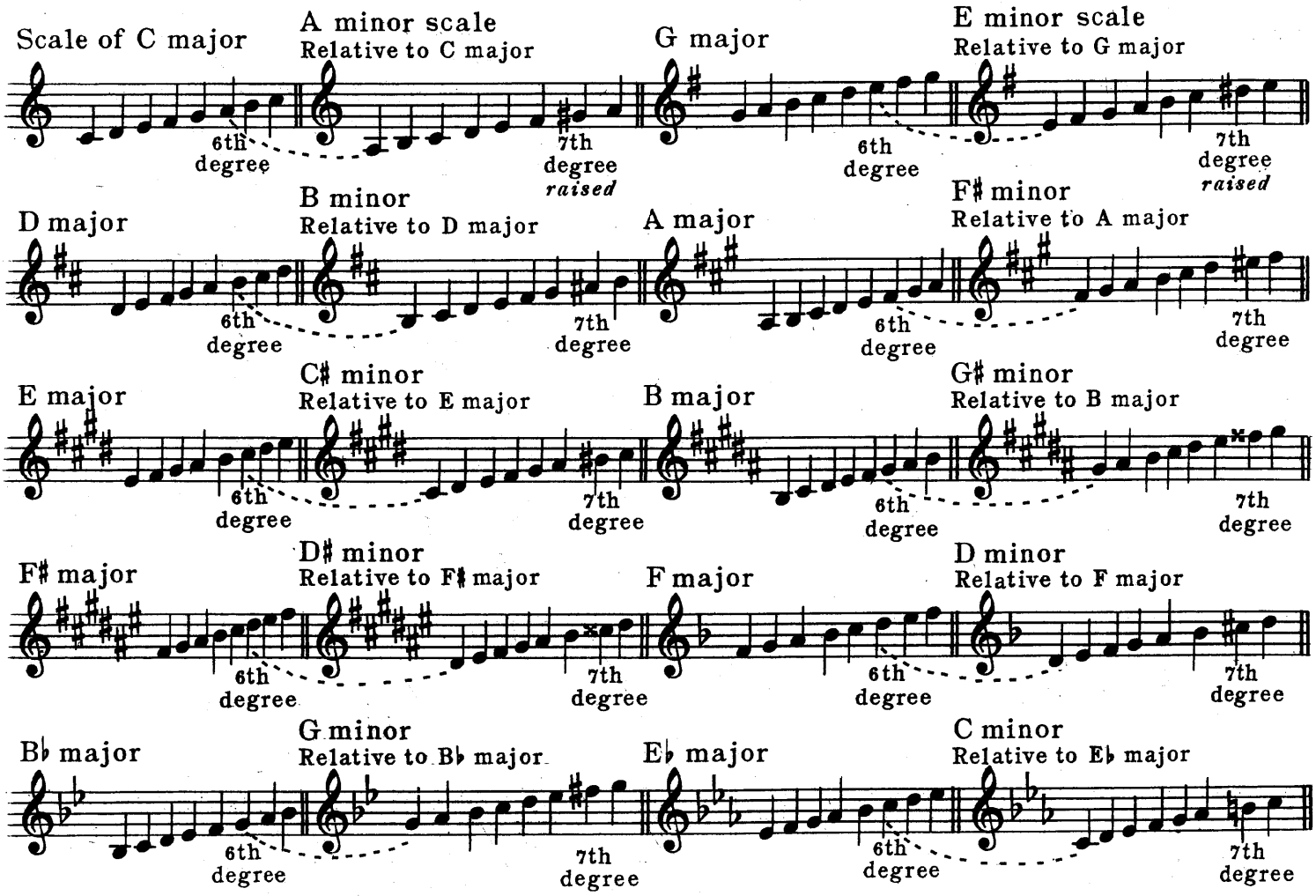
C major chord with root (1) doubled.

A chord is named *from the degree* of the *scale upon which* it was *founded.* (*Tonic* I, or *Dom.* V, etc.) This fundamental tone is called the *root.* When the root is in the bass the chord is said to be in fundamental position. When any other tone is in the bass the chord is said to be inverted.

Relative Major and Minor keys

Every major key has a relative minor key (nearest in tonality) The *6th degree* of the major scale is taken as the *tonic* of its *relative minor* scale.

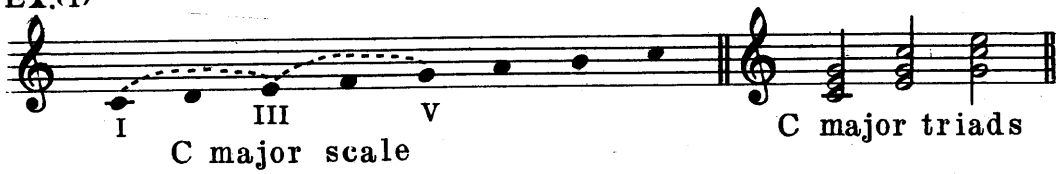
Examples (Harmonic minor scales)



The Triads

As stated the scale is the foundation for all chords. They are erected in thirds on a root tone. That *root* may be *any* given scale tone, the chord being called by the name of the degree of the scale upon which it was founded. Thus to build a C major tonic triad or chord we take C (root) E (third) G (fifth) thus:

Ex.(1)



This would be called a major triad, and therefore a major chord is composed of

MAJOR CHORD *Root – Major 3d – Perfect 5th*
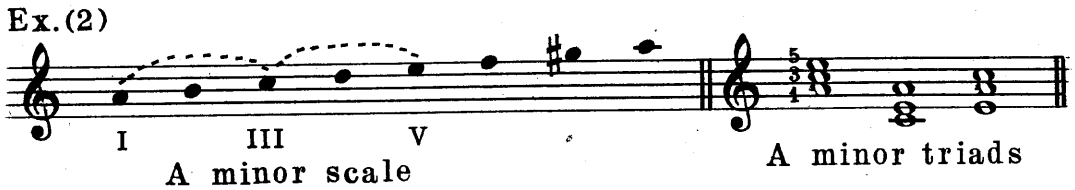
(A major 3d has four semitones and a perfect 5th has seven semitones.)

Likewise to build a minor triad we take the harmonic minor scale and take A (root) C (third) and E (fifth). This would be called a minor triad and is composed of

MINOR CHORD *Root – Minor 3d – Perfect 5th*

(See Example 2)

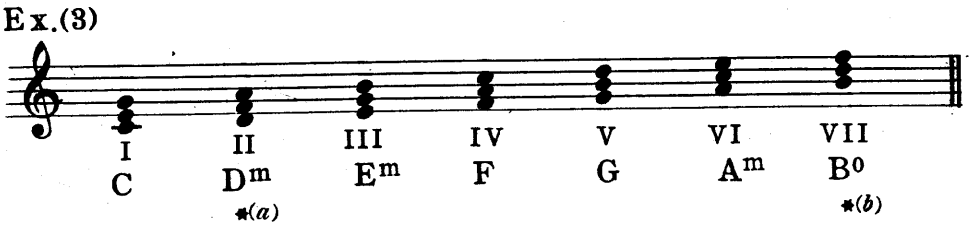
Ex.(2)



(A minor 3d has three semitones.)

Likewise all the triads can be formed on any degree of the scale, thus:

Ex.(3)



I tonic triad or *C major triad.*
II supertonic triad or *D minor triad.*
III mediant triad or *E minor triad.*
IV subdominant triad or *F major triad.*
V dominant triad or *G major triad.*
VI submediant triad or *A minor triad.*
VII leading tone triad or *B diminished triad.*
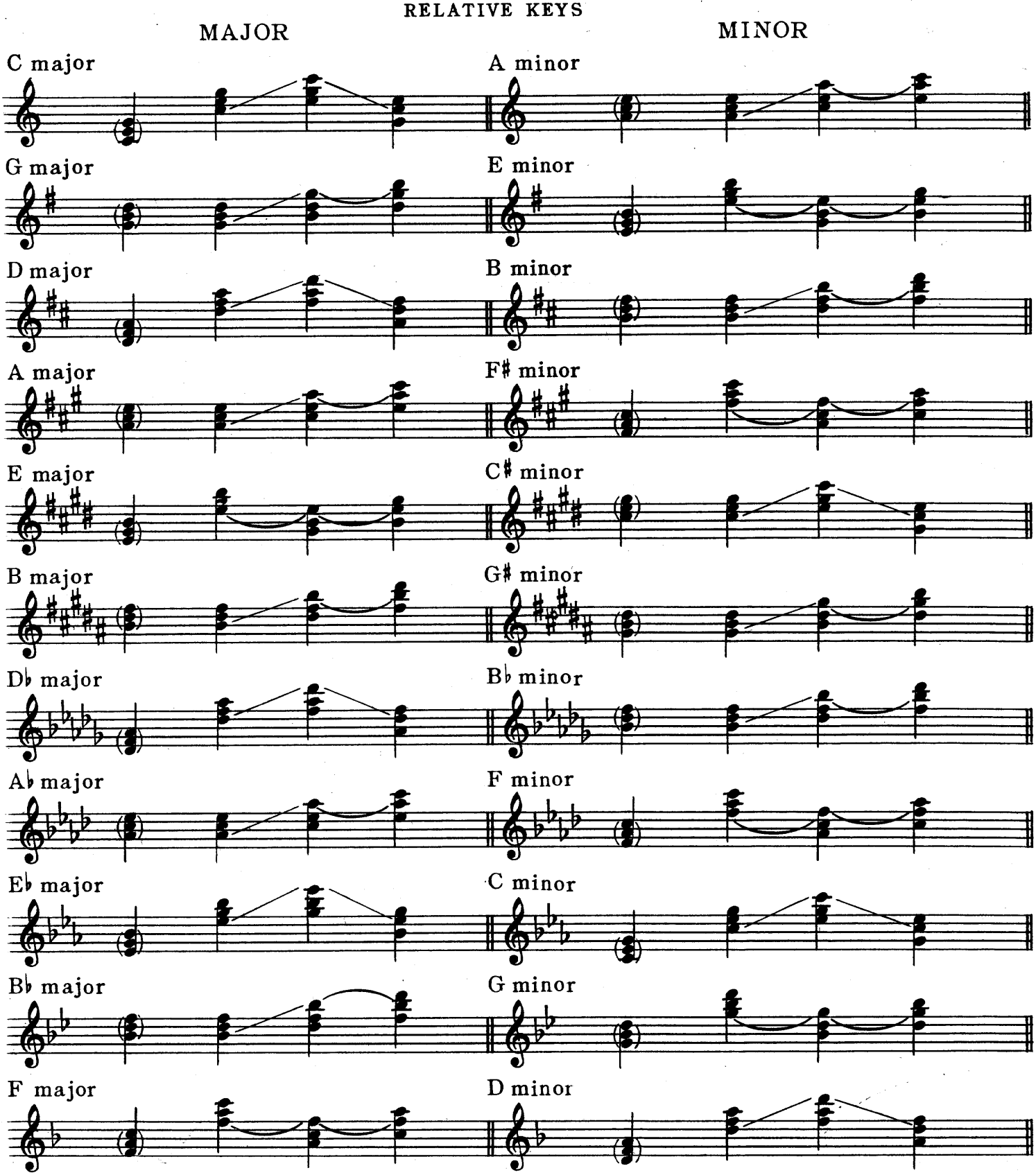
*(a) The m signifies minor. *(b) The o means diminished.

The major and minor triads

(Adapted to the banjo)

Three string inversions with root on 3d, 1st and 2d strings.
The lines denote position of the root.
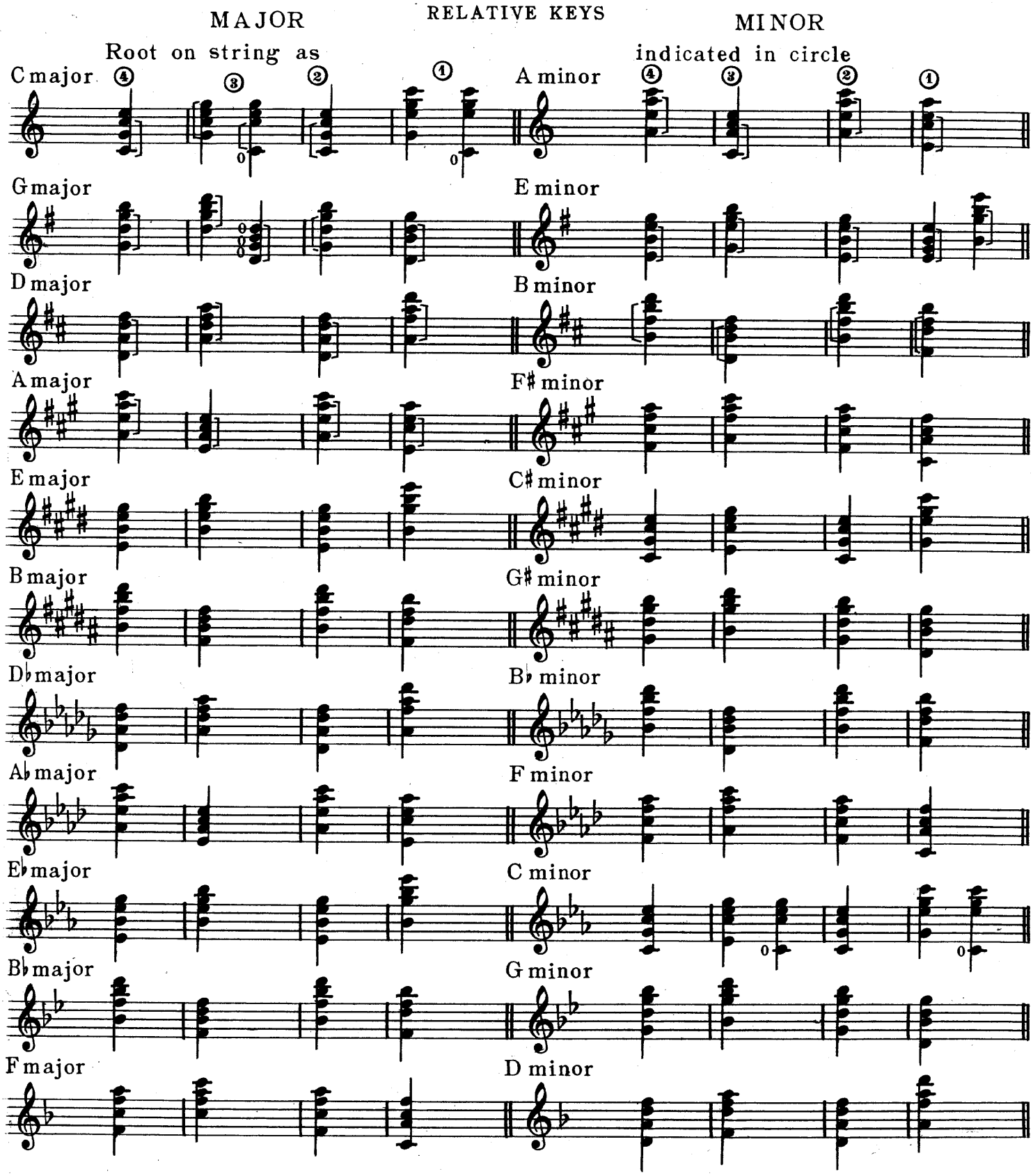
RELATIVE KEYS



The above are all taken as *tonic* triads, the easier to learn.

Memorizing the Four string Major and Minor chords
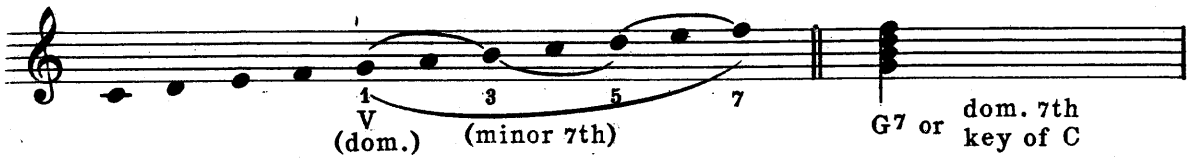
After learning the triads and their inversions in 3 string forms we have the 4 string forms. The triads with root, third, or fifth doubled, regularly the root or fifth. In taking up the 4 string chords they will be arranged, so as to establish a system whereby to make them easier to memorize, as follows; 1st form with root on 4th (bass) string; 2d form, root on 3d string; 3d form, root on 2d string; and the fourth inversion with root on 1st string.



It is noted that the forms on ④ and ② strings are alike therefore there are in reality only three different 4 string forms.

Dominant Seventh Chords Inversions (3 string)

The dominant seventh chord is founded on the dominant degree of the scale (V) thus;



A dominant seventh chord therefore has

Root - Major 3d - Perfect 5th - Minor 7th
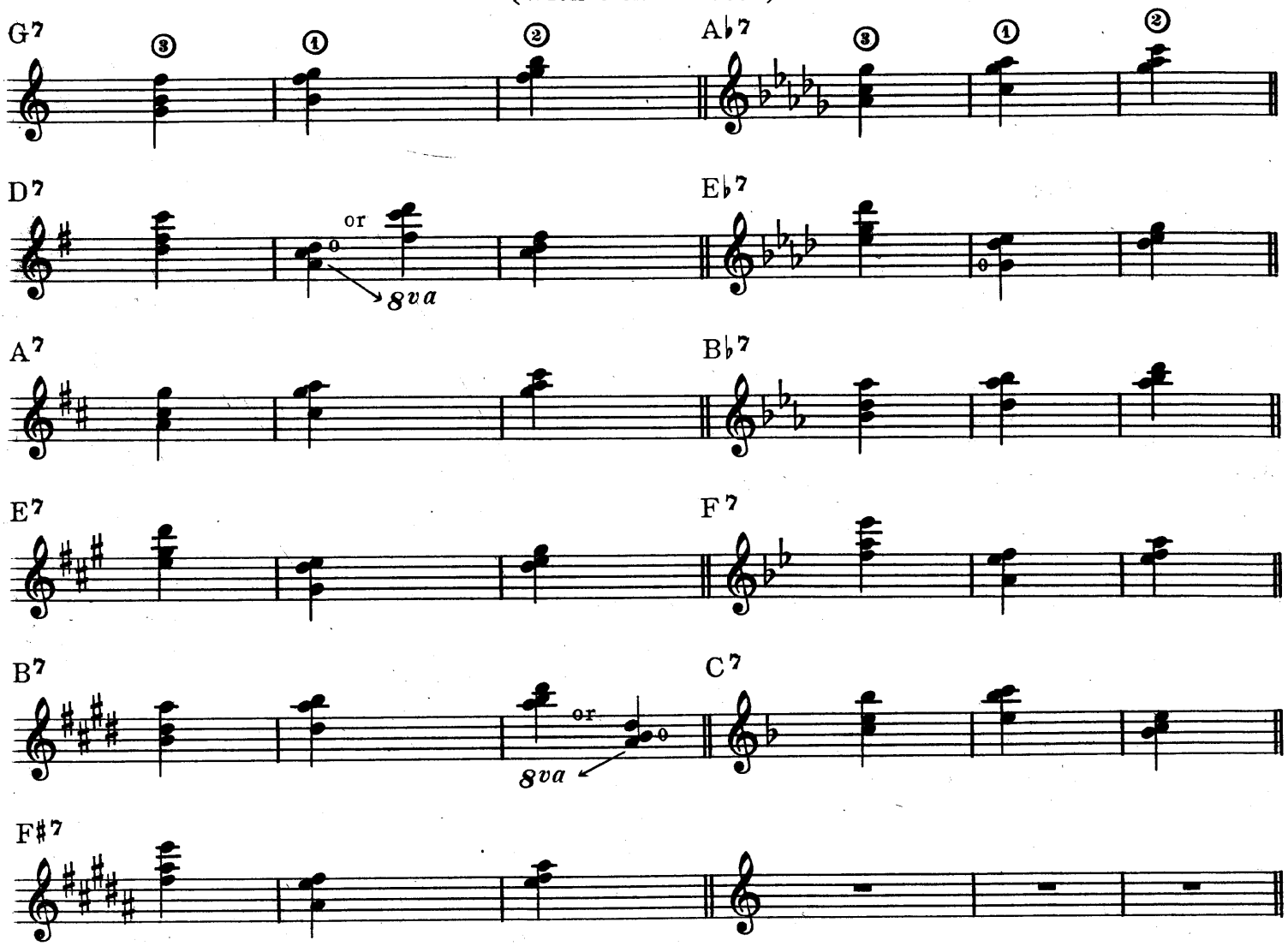
The root, third, and fifth alone would comprise the dominant *triad.*

Many times in dom. 7th chords the 3d or 5th is omitted.

A dom. 7th chord is a chord of resolution, that is— it must resolve to another chord. Something more to follow is demanded by the ear. Dominant 7th chords generally resolve to their tonic (major or minor) chords, or pass to another seventh chord, that to be resolved.

Three string Dominant seventh chords

(with 5 th omitted)
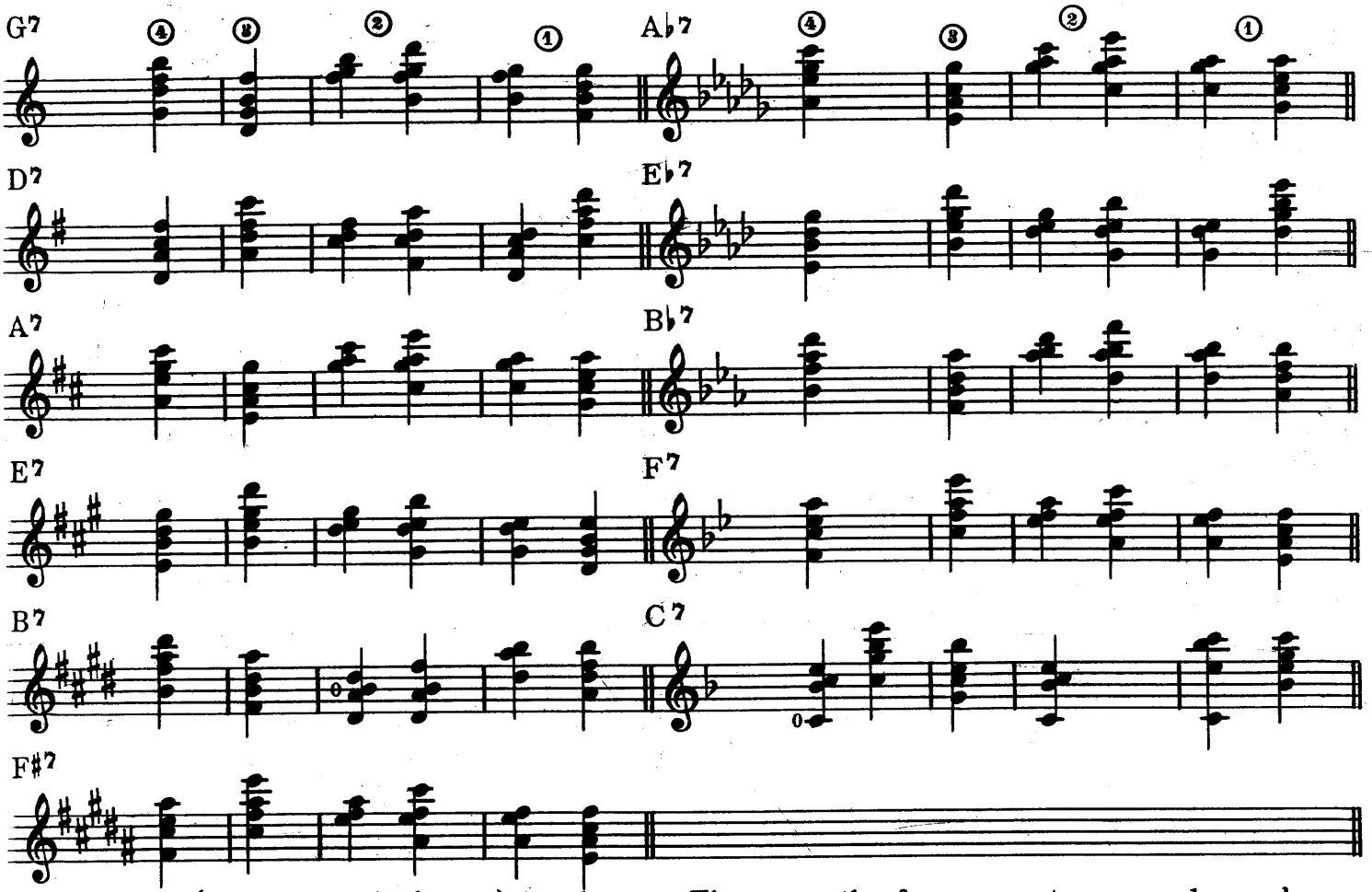


Root on string as indicated by figure in circle.

Four string Dominant seventh chords

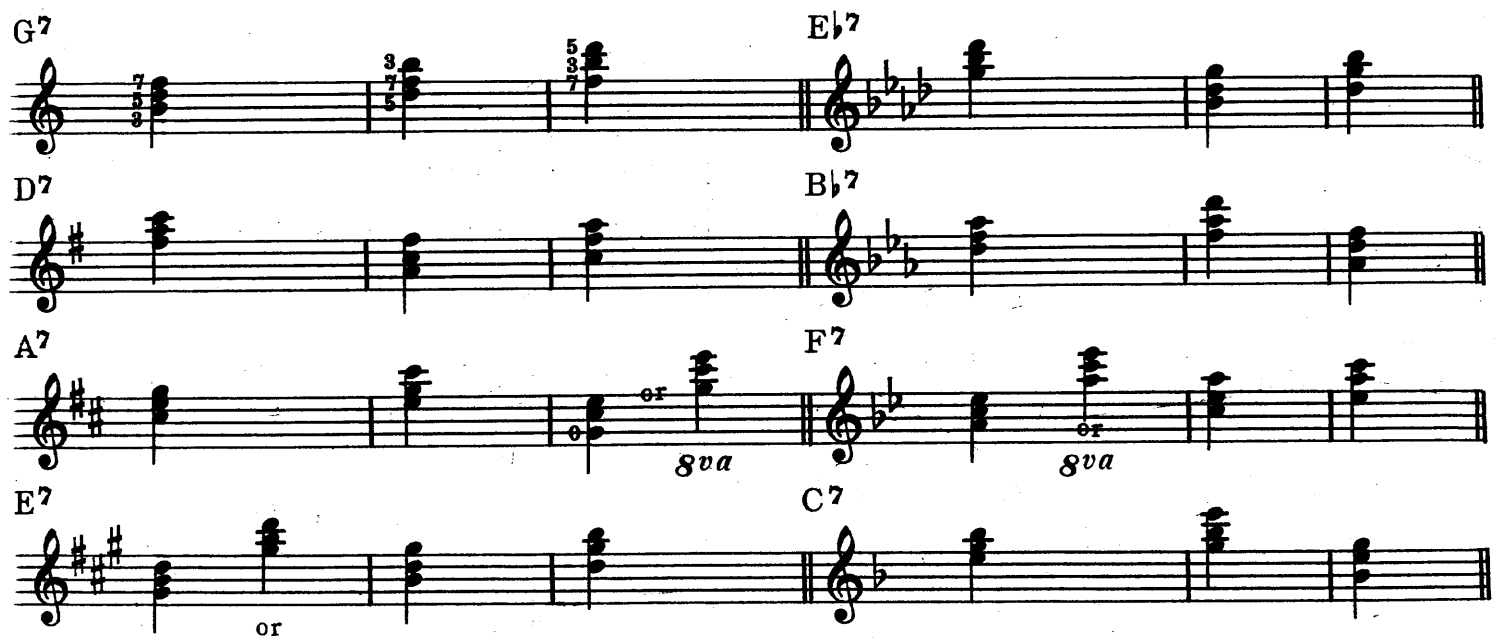
Taken on same system as four string major and minor chords.

Root on string as indicated by figure in circle.



Note the (3 string 7th chords) in above. These are the forms most commonly used on said strings, and regularly more so than the four string forms.

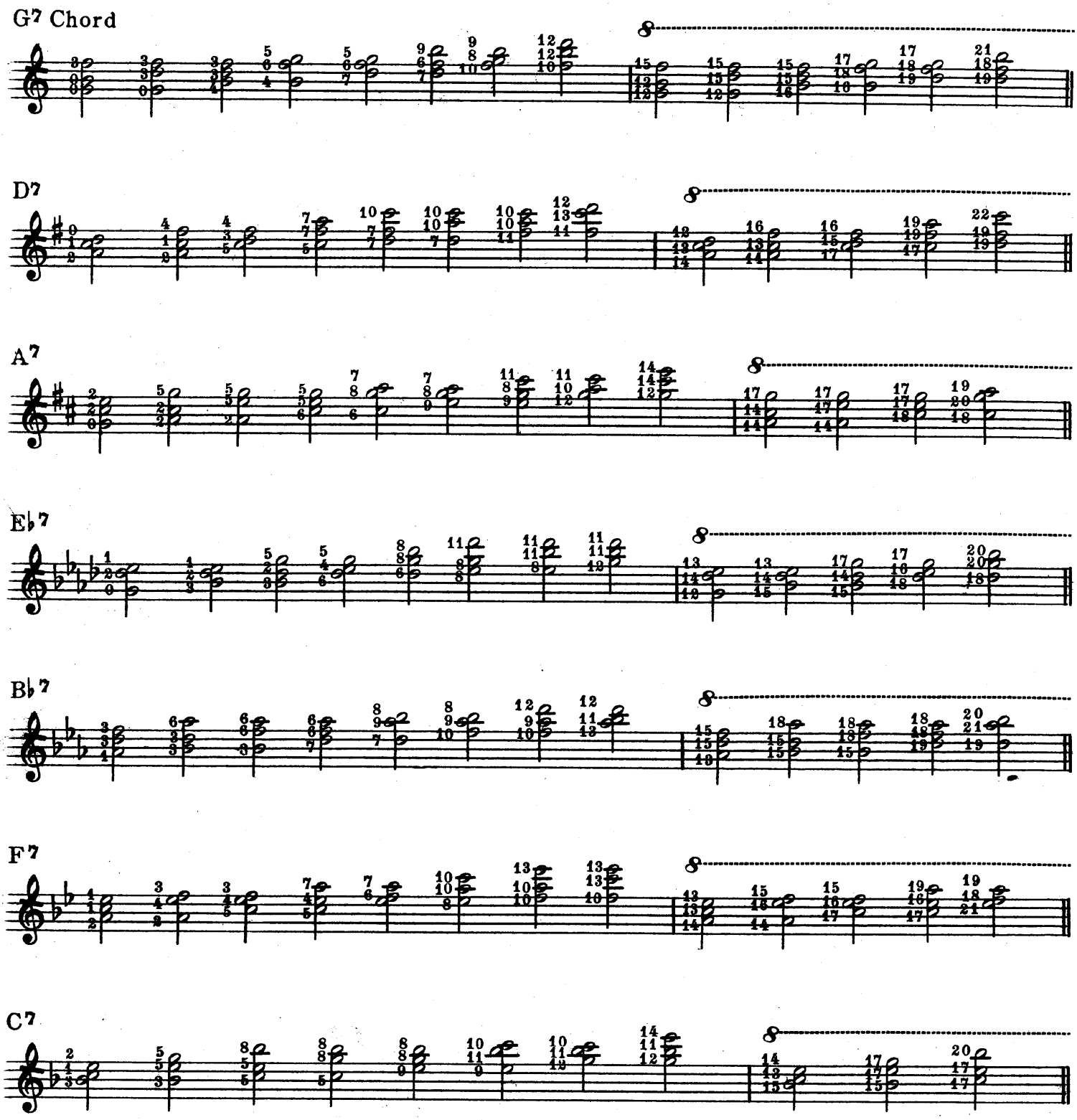
Dominant 7th chords with only the *3d*, *5th* and *7th* often appear in arrangements, especially in melody and chord playing. Below are the forms given in the most used keys.



Dominant Seventh Chords

As the dom. 7th chords are very important being so often and regularly used, a further classification is given. This shows *all* three string forms passing up through the positions. Memorize thoroughly. Note the chords with *root* omitted. Also with the 3d or 5th omitted. The figures denote the frets.

Dominant 7th chords in Positions



Have the student study above and *check chords* without root; also check those with the 3d omitted, and with the 5th omitted.

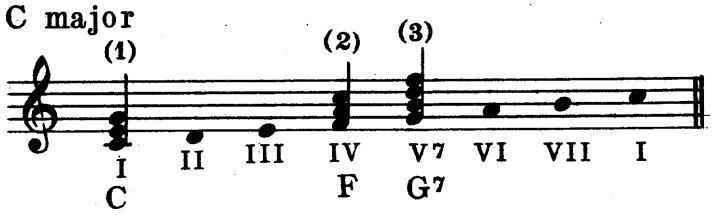
Primary Chords

The *TONIC* I, *SUBDOMINANT* IV and *DOMINANT* V of different keys.

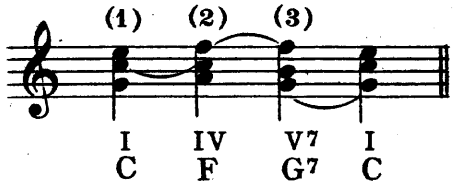
(Major and Minor)

(1) The *Tonic* chord is founded on the *1st* degree *of the scale.*
(2) The *Subdominant* chord is founded on the *4th* degree.
(3) The *Dominant* or (*dom. 7th*) chord is founded on the *5th* degree.

C major

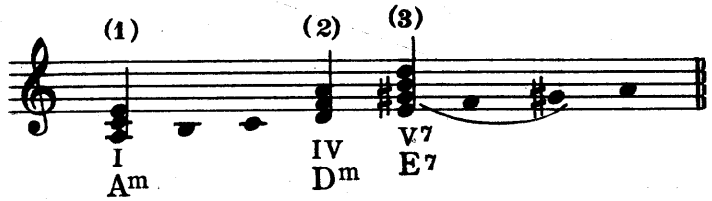


These chords, would be played however on the banjo, thus:

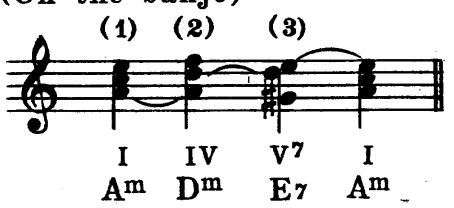


Forming the *Primary Chords* of the *relative minor.*

Am scale (harmonic form)

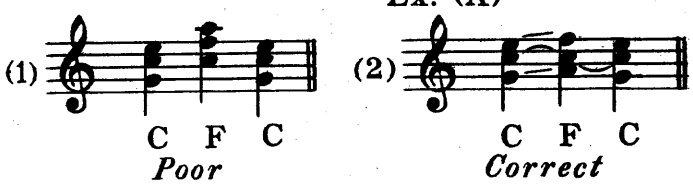


(On the banjo)



When *harmonizing chords* the *progression* from one chord to another must be done *smoothly.* This means that in general the nearest positioned chord in point of tonality must follow another chord. See examples (1) and (2).

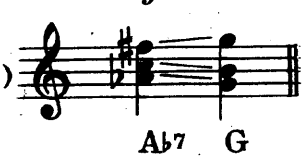
Ex. (A)



This smoothness of progression is obtained by the use (Ex. A) of connecting tones (common tones) in the *same voice* or Ex.(B) where there is no connecting tone by the use of *contrary motion.* Thus in Ex. (2) above, C is a *common tone,* the other voices moving in parallel motion against it. Contrary motion is the progression of two or more voices in *opposite* directions.

Contrary motion.

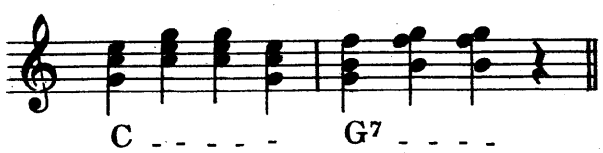
Ex.(B)



The above rules cannot always be adherred to on a banjo but on general principles always take the *nearest positioned chord* when chording.

One chord harmony may be repeated in its different positions however Ex.(C) first or second measure
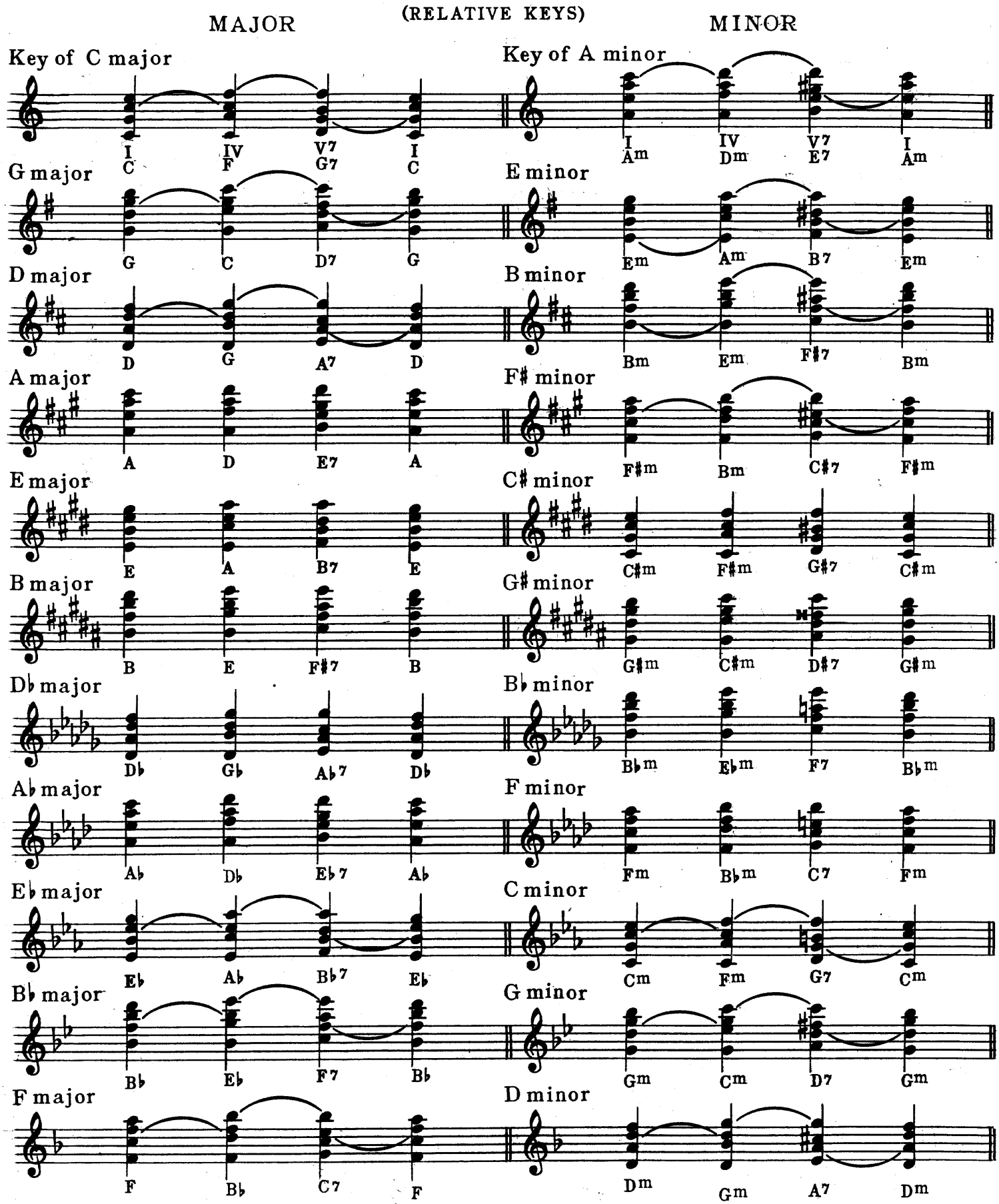
Ex.(C)



When playing melody and chords of course the chords must be arranged in playabe combination with melody.

Primary Chords
(Inversions)

SERIES I
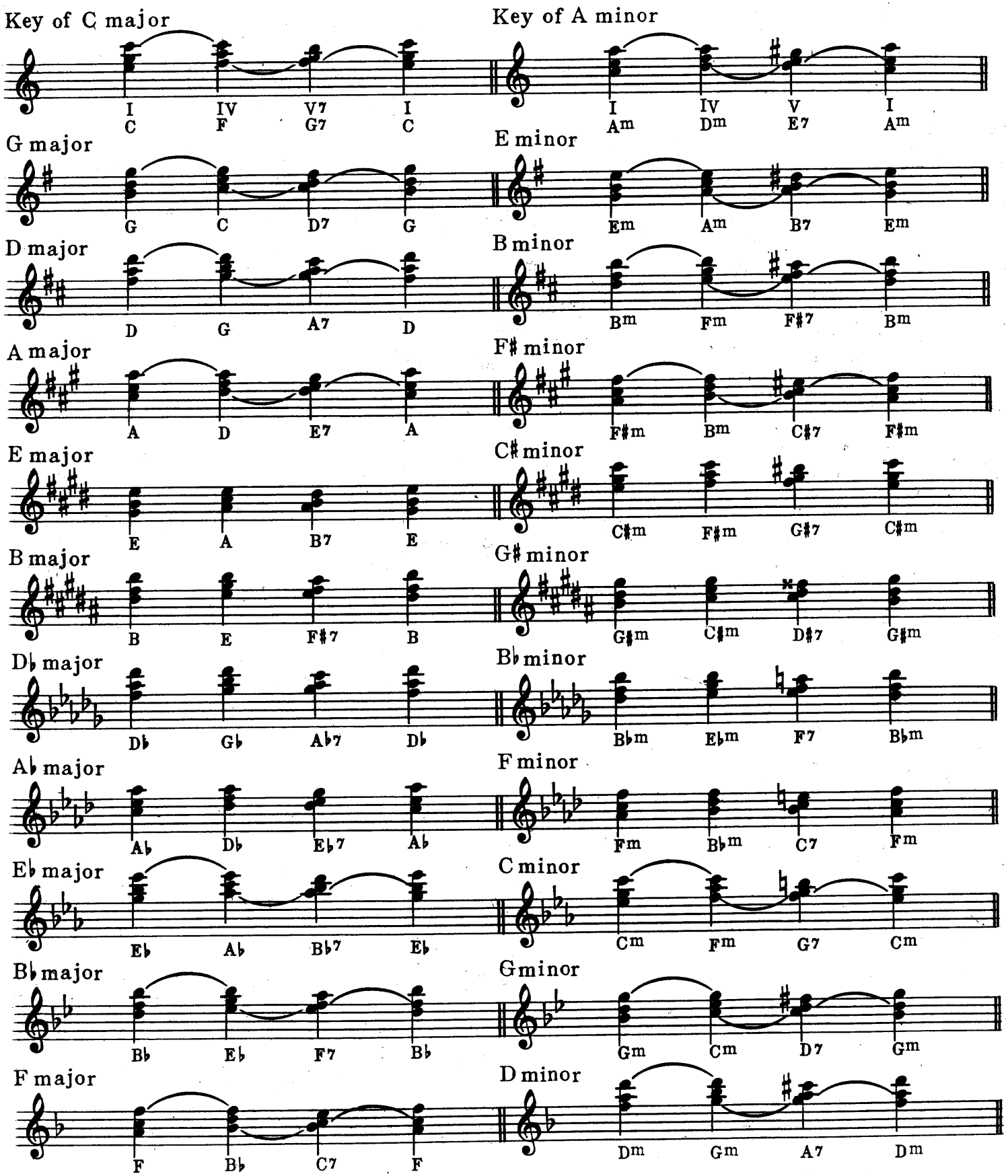


(Lines signify connecting tones)

Primary Chords

SERIES II

(RELATIVE KEYS)

MAJOR MINOR
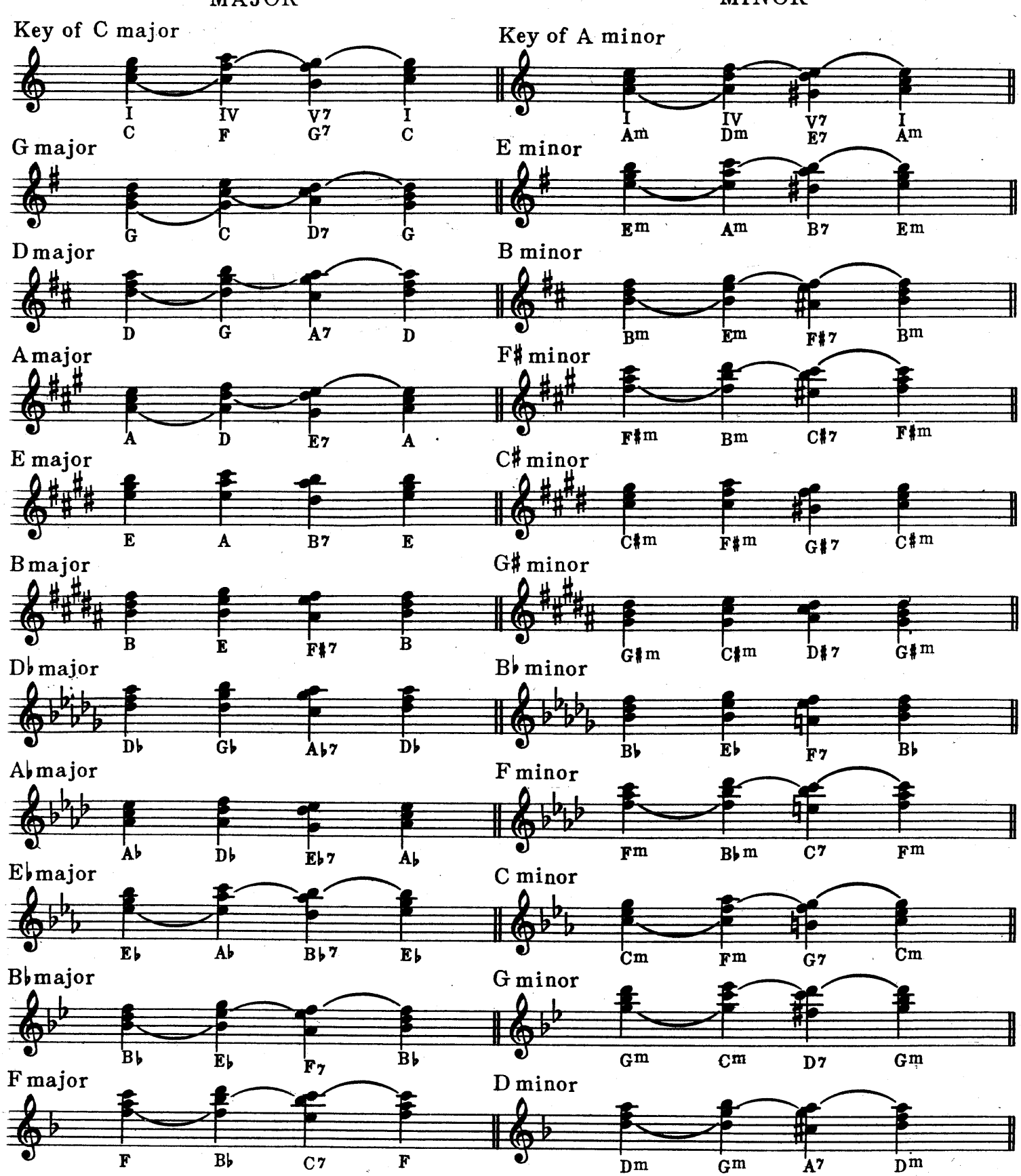


(Lines signify connecting tones.)

Primary Chords

SERIES III

(RELATIVE KEYS)



(Lines signify connecting tones.)

Chart showing primary chords

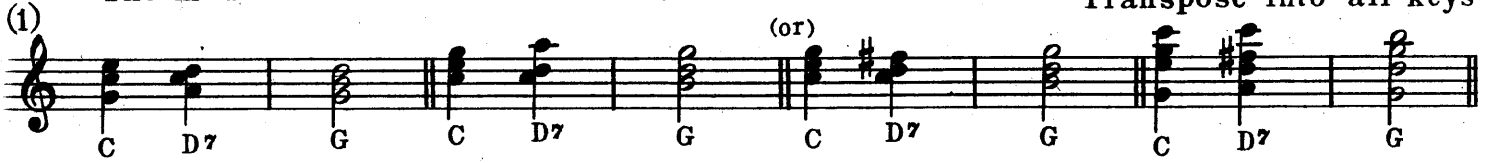
of Relative major and minor keys

MAJOR KEY				RELATIVE MINOR KEY		
Signature	C	F	G7	Am	Dm	E7
1 sharp	G	C	D7	Em	Am	B7
2 sharps	D	G	A7	Bm	Em	F♯7
3 ,,	A	D	E7	F♯m	Bm	C♯7
4 ,,	E	A	B7	C♯m	F♯m	G♯7
5 ,,	B	E	F♯7	G♯m	C♯m	D♯7
6 ,,	F♯	B	C♯7	D♯m	G♯m	A♯7
7 ,,	C♯	F♯	G♯7	A♯m	D♯m	E♯7
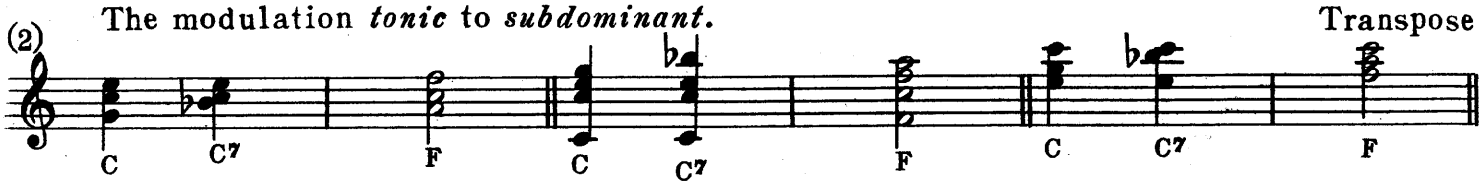
MAJOR KEY				RELATIVE MINOR KEY		
1 flat	F	B♭	C7	Dm	Gm	A7
2 flats	B♭	E♭	F7	Gm	Cm	D7
3 ,,	E♭	A♭	B♭7	Cm	Fm	G7
4 ,,	A♭	D♭	E♭7	Fm	B♭m	C7
5 ,,	D♭	G♭	A♭7	B♭m	E♭m	F7
6 ,,	G♭	C♭	D♭7	E♭m	A♭m	B♭7
7 ,,	C♭	F♭	G♭7	A♭m	D♭m	E♭7

Common modulations using the dominant 7th chord, and inversions
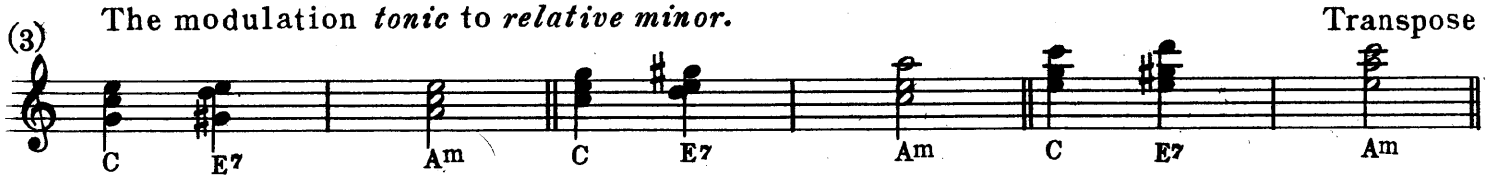
(1) The modulation *tonic* to *dominant*. Transpose into all keys
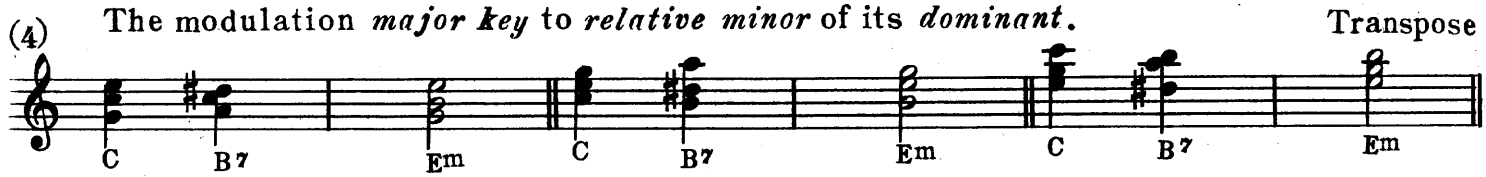


(2) The modulation *tonic* to *subdominant*. Transpose
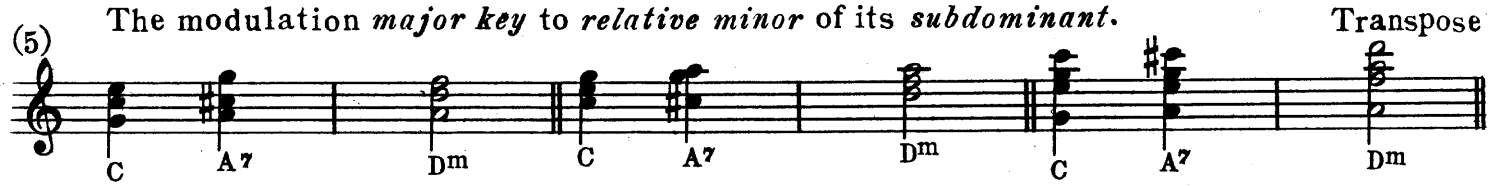


(3) The modulation *tonic* to *relative minor*. Transpose
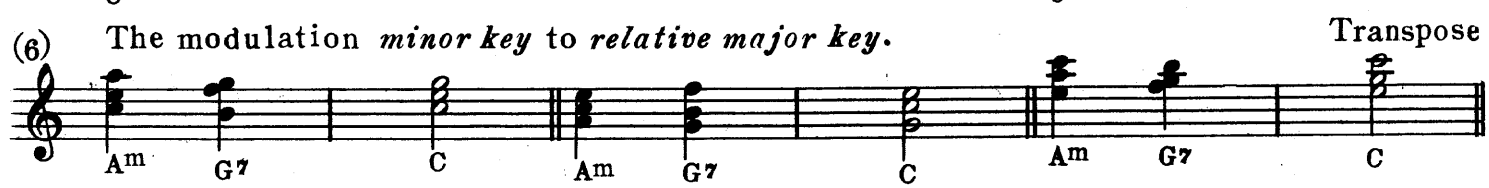


(4) The modulation *major key* to *relative minor* of its *dominant*. Transpose



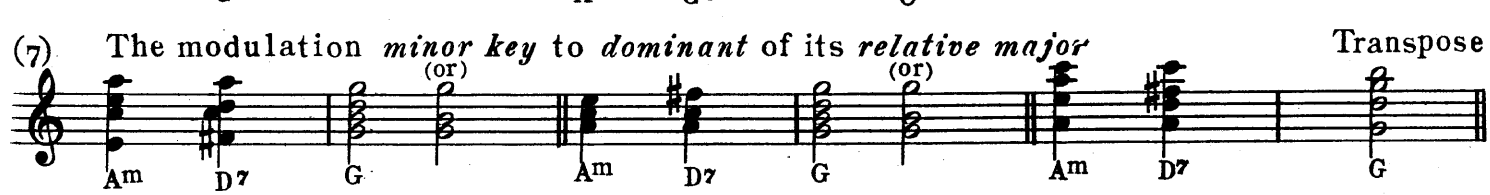
(5) The modulation *major key* to *relative minor* of its *subdominant*. Transpose



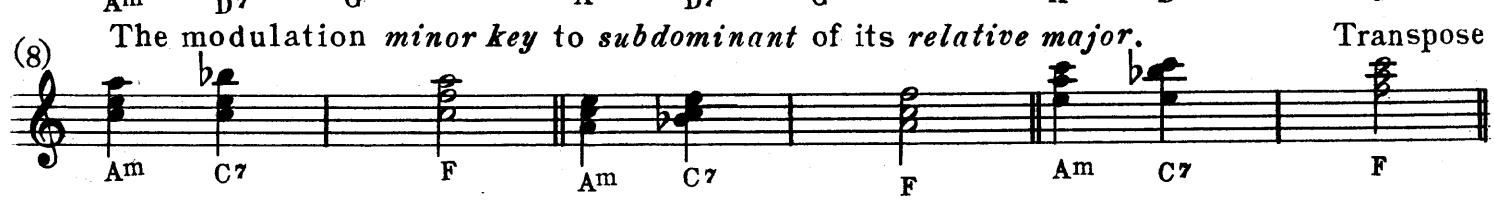
(6) The modulation *minor key* to *relative major key*. Transpose



(7) The modulation *minor key* to *dominant* of its *relative major*. Transpose



(8) The modulation *minor key* to *subdominant* of its *relative major*. Transpose
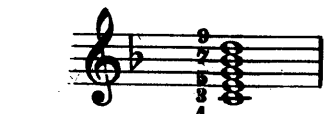


Dominant Ninth Chords

(Chords of the ninth)

A chord composed of five tones as follows:
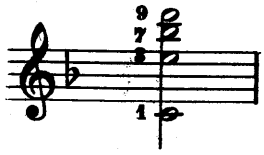
Root – Major 3d – Perfect 5th – Minor 7th – Major 9th

Example



C^9 Key of F major

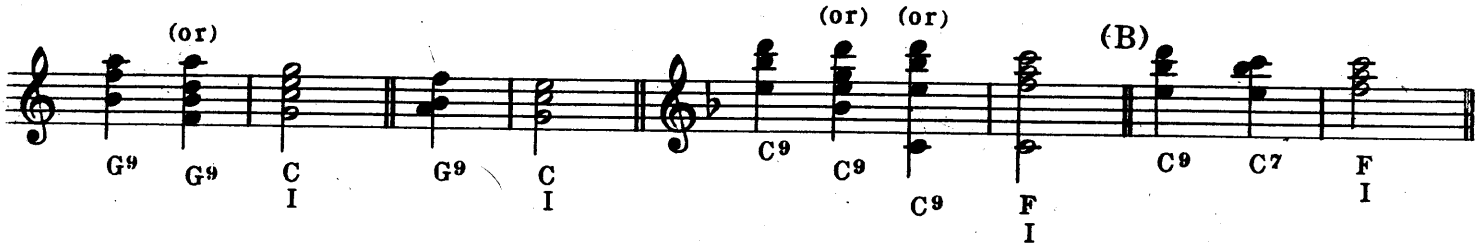
(On the banjo)



A dominant ninth chord being of *dominant* harmony generally resolves to its tonic. It often however resolves to a dom. 7th chord, that being resolved, see Ex. (B)

See examples of ninth chords as in Piano examples also.

Examples
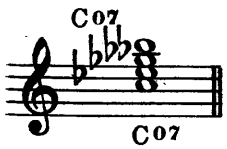


Diminished Triads and Diminished Seventh Chords

A diminished triad or diminished seventh chord is a combination of two or three minor thirds respectively. (A minor third is an interval of three half-tones.)

A diminished seventh chord then is composed of

Root – Minor 3d – Diminished 5th – Diminished 7th
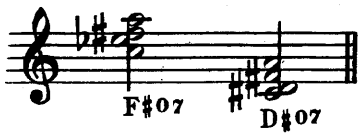
The sign of a diminished chord is the circle o thus:



A a diminished seventh chord is a combination of minor thirds it divides the chromatic scale (12 semitones) into four equal minor thirds, therefore only three *different combinations* exist in reality, as each new inversion formed on one of the tones in the fundamental chord combination is equivalent to the original. It may be written *enharmonically* however. Enharmonic means the *different name* of a tone of the *same* pitch. Examples: E♭ is the enharmonic of D♯ or G♯ is the enharmonic of A♭.
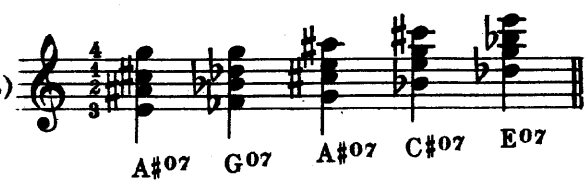
The most practical way of writing diminished chords is by the enharmonic notation. As noted in the example given (C^{07}) it contains too many accidentals to be easily readible. That same chord would more often be written enharmonically as a $D\sharp^{07}$ or $F\sharp^{07}$ chord, thus:

Ex.(A)



Futhermore as a diminished chord is a combination of minor thirds any note in the chord may be called the root or name of chord *as by its position*, thus:

Ex.(B)



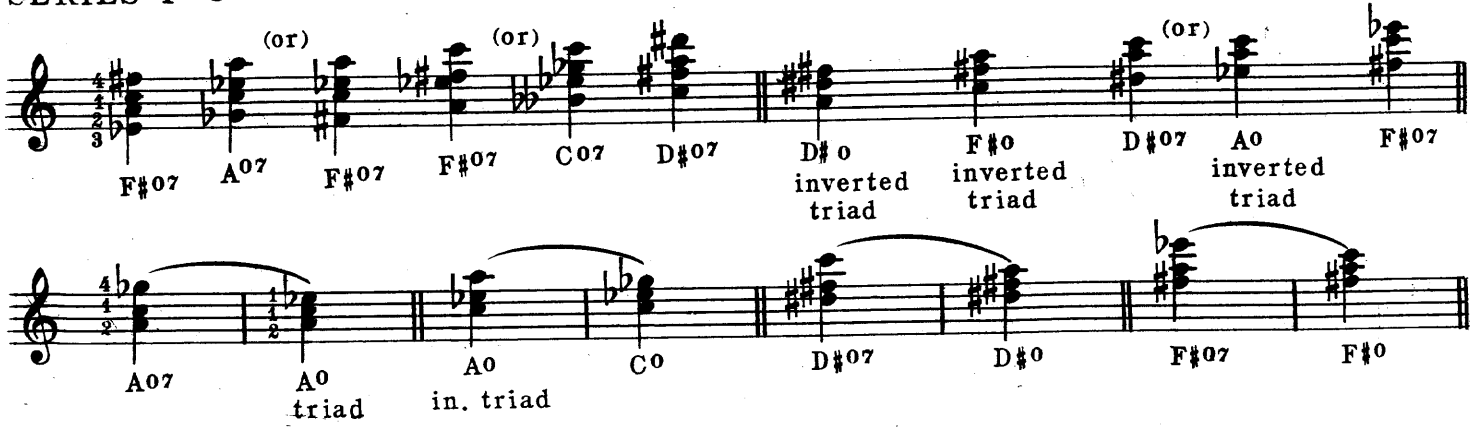
These chords are all in reality the same chord written in different ways and positions. As each one of the *three* diminished 7th chords has four tones (therefore four roots, if so considered in their positions) the *three different* diminished 7th chords completely utilize the chromatic scale of 12 semitones. They may be divided then into three series, thus:

SERIES I:	SERIES II:	SERIES III:
C^{o}	$C\sharp$ (or) $D\flat^{o}$	D^{o}
$D\sharp^{o}$ (or) enharmonically $E\flat^{o}$	E^{o}	F^{o}
$F\sharp^{o}$ (or) enharmonically $G\flat^{o}$	G^{o}	$G\sharp^{o}$ (or) $A\flat^{o}$
A^{o}	$A\sharp^{o}$ (or) $B\flat^{o}$	B^{o}

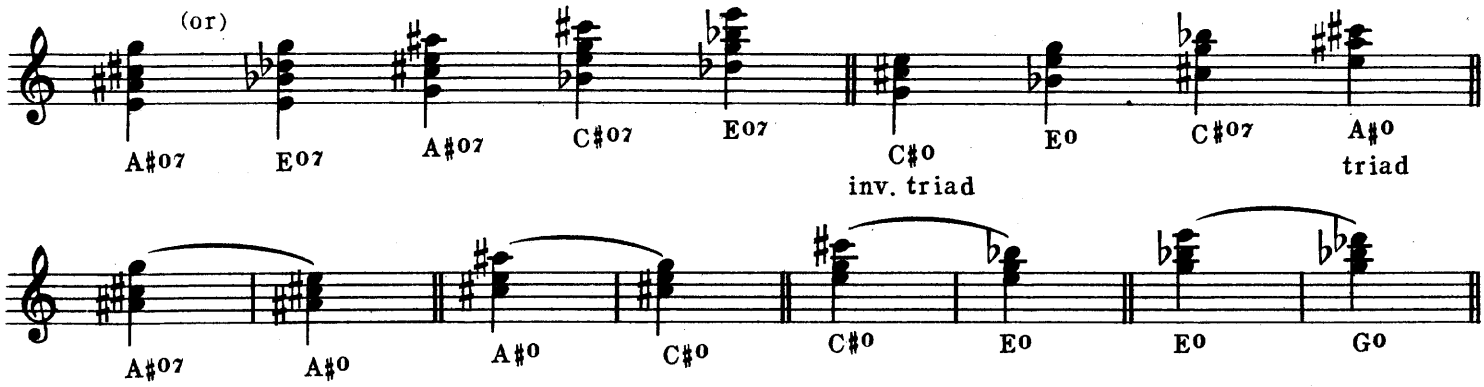
Diminished 7th chords

(Adapted to the banjo)

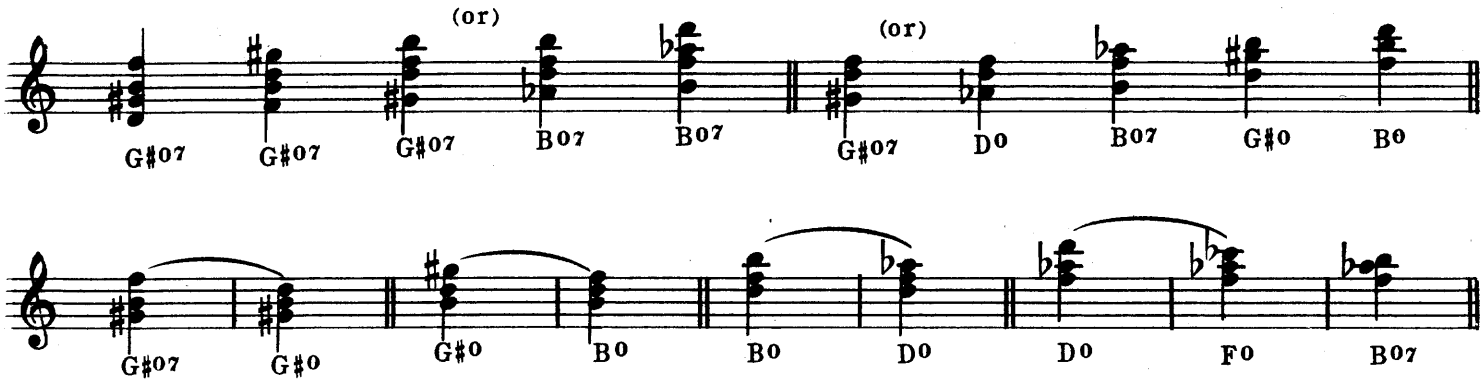
SERIES I C^{o}



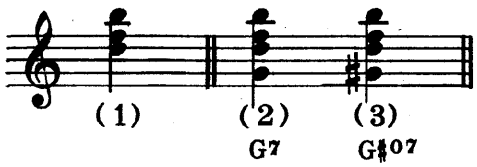
SERIES II $C\sharp^{o}$



SERIES III D^{o}



Note that the 3 string formations of the diminished triads and diminished sevenths have the same L. H. fingering positions as the *dominant* 7th chords without root. So the way to determine whether a chord having only the three tones is a diminished or a dominant chord is to determine the missing or fourth tone. The 4th tone will determine the harmony, thus:
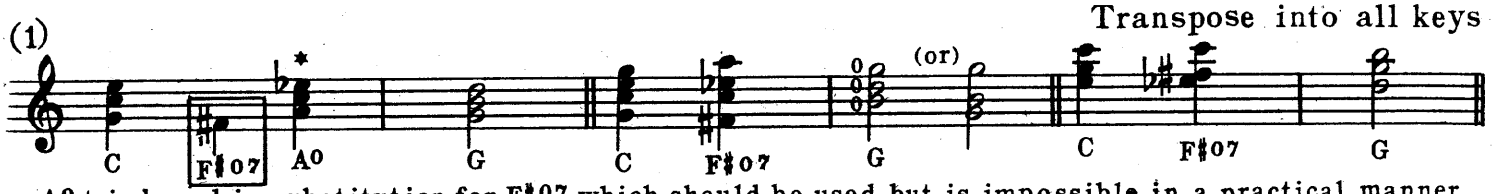


Chord (1) might be taken for either a diminished or dominant chord but when the 4th tone is determined it gives the harmony which if it were G makes it a dominant 7th (G^{7}) if G♯ it makes it a diminished 7th chord. ($G\sharp^{07}$)

On account of the diminished 7th chord's peculiar formation there are in reality also only three different practical L. H. fingering formations on the banjo, as noted above. Therefore as any *tone* in a diminished chord can be considered the *root*, when you place any one of the above three formations on the desired tone (or name of chord) you have the diminished chord by that name. To help in the proper use of the diminished 7th chords, all the common modulations are hereby given (for banjo chords) using inversions. Note the close tonal positions and contrary motion as they progress to the next chord wanted.

Common modulations using the Diminished 7th chord, and inversions

The modulation *tonic* to *dominant.*
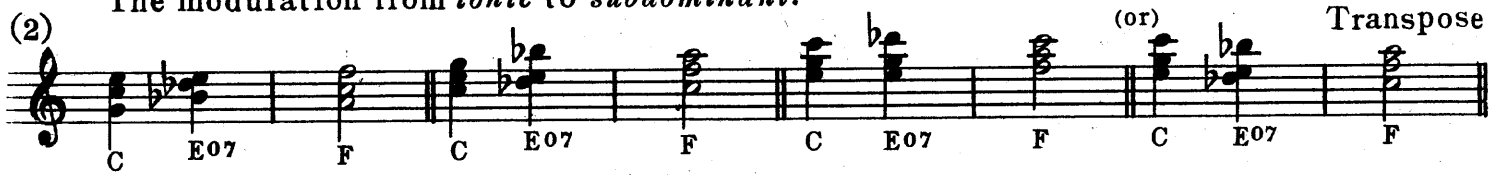
(1)



* A0 triad used in substitution for F♯07 which should be used but is impossible in a practical manner on banjo, that Pos.
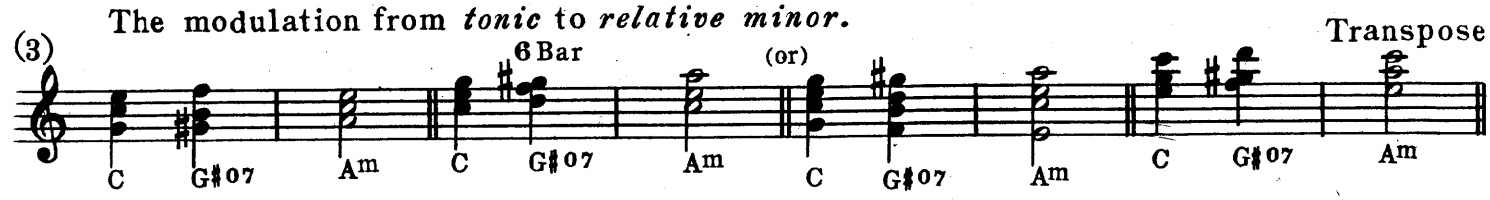
The modulation from *tonic* to *subdominant.*

(2)
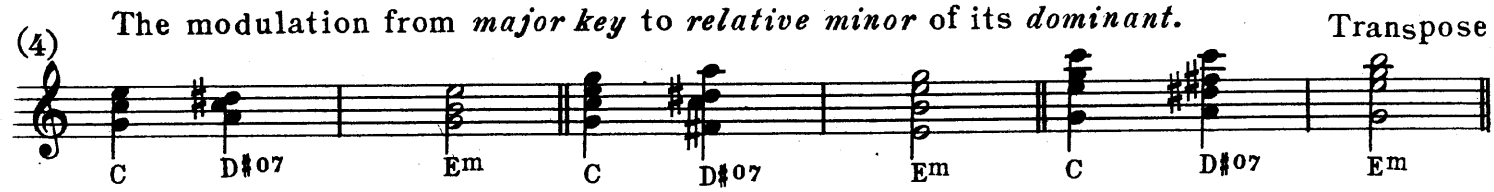


The modulation from *tonic* to *relative minor.*

(3)
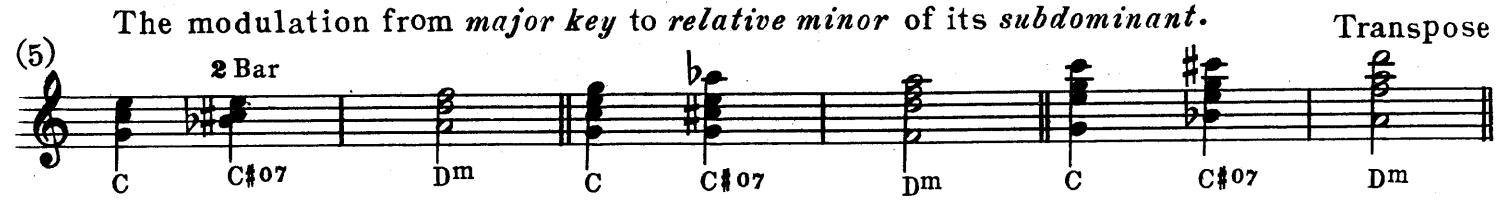


The modulation from *major key* to *relative minor* of its *dominant.*

(4)
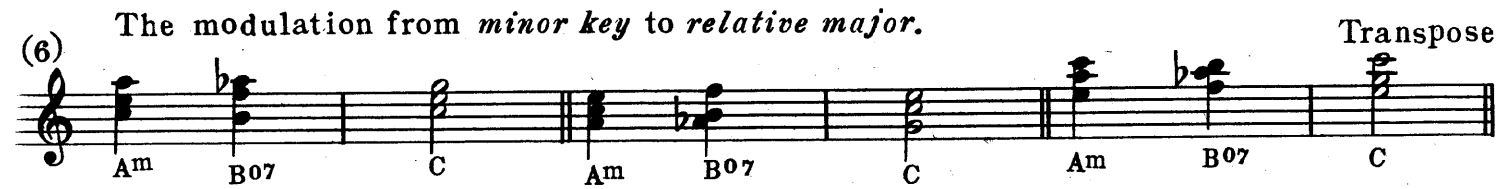


The modulation from *major key* to *relative minor* of its *subdominant.*

(5)
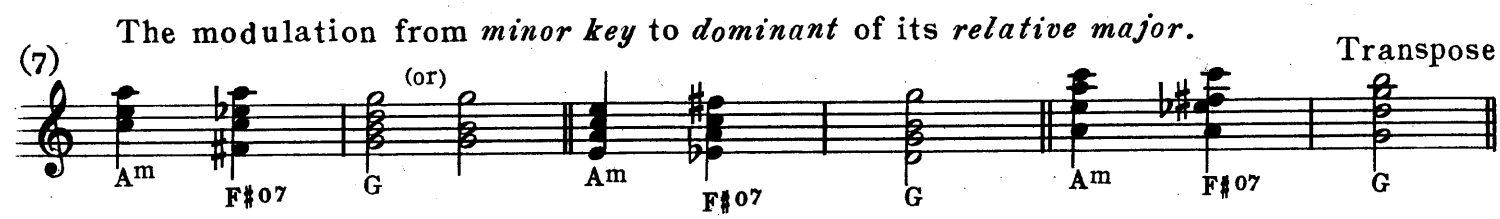


The modulation from *minor key* to *relative major.*

(6)



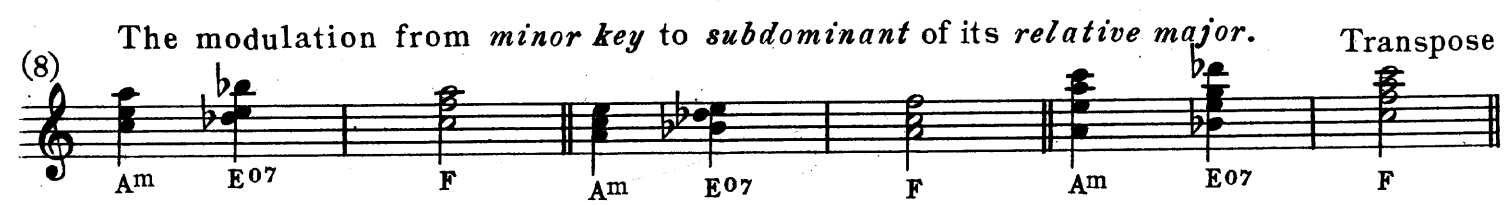
The modulation from *minor key* to *dominant* of its *relative major.*

(7)



The modulation from *minor key* to *subdominant* of its *relative major.*

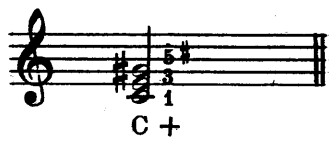
(8)



Note that in above modulations the dim. 7th chord is founded on the leading tone to whatever chord follows.

Augmented Triads

An augmented triad is a major triad with an augmented fifth. (Fifth raised a semitone) The cross (+) is used to signify an augmented chord.

Example of C + triad 

An augmented chord is then composed of

Root – Major 3d – Augmented 5th

It is a combination of major thirds and so divides the chromatic scale into major thirds of four semitones each, therefore it can be formed on the fingerboard in only one formation, and in reality only four *different* augmented triads exist.
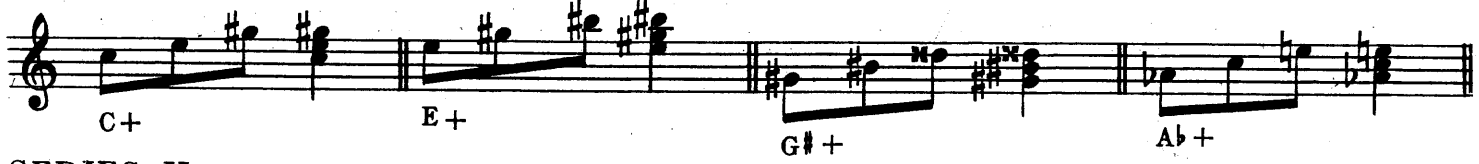
As an augmented chord is a combination of major 3ds the four different triads completely harmonizing the chromatic scale, any note in the chord may be called the root or name of chord. They may be divided into four series as follows:

SERIES I:	SERIES II:	SERIES III:	SERIES IV:
C+	**C♯+** (or) D♭+	**D+**	**D♯+** (or) E♭+
E+	F+	F♯+ (or) G♭+	G+
G♯+ (or) A♭+	A+	A♯+ (or) B♭+	B+
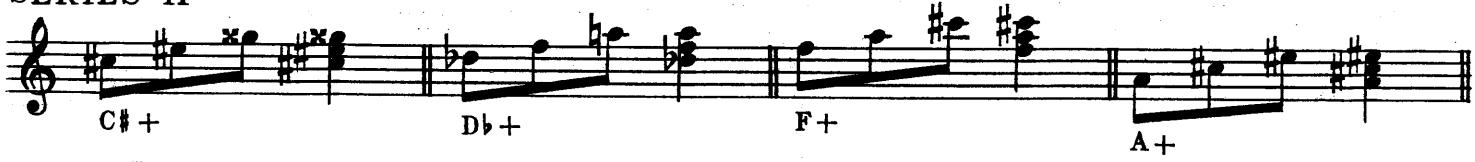
Augmented Triads

(Adapted to the banjo)
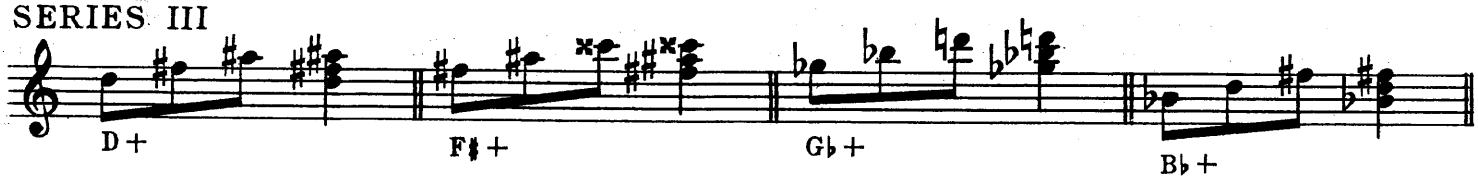
SERIES I
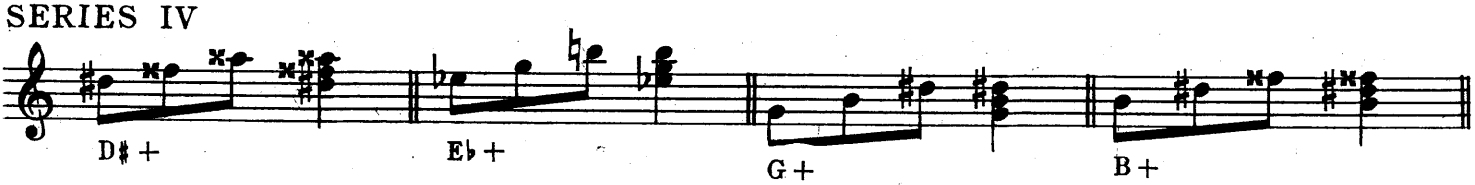


SERIES II



SERIES III



SERIES IV
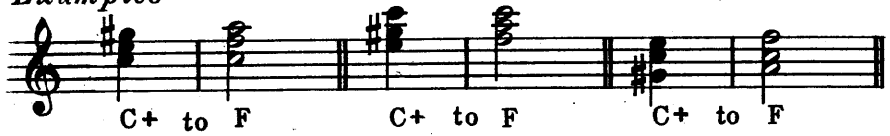


*(Enharmonically A♯+)

As before stated an augmented chord has only one fingering and is therefore easy to play. The examples show this to be true. All inversions have the same fingering and it is best used on the banjo as a 3 string chord.
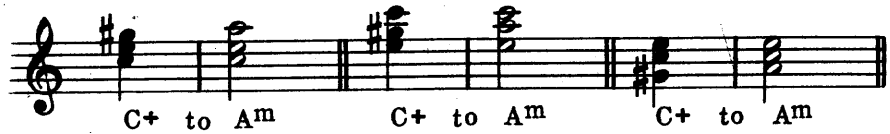
The most common resolutions of the augmented chord is to its subdominant and to its relative minor, as follows :

Examples

(To subdominant)



(To relative minor)



Other Seventh Chords

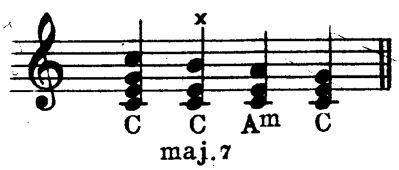
As well as the dominant and diminished seventh chords in common use we also have the following sevenths which are used somewhat.

No. I. The MAJOR SEVENTH CHORD, containing
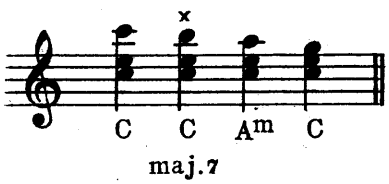
Root – Major 3d – Perfect 5th – Major 7th

Used very often with the seventh as a melody or passing tone, *Example:*

(Piano)



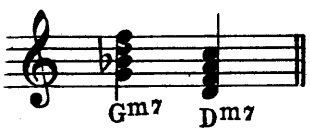
(Banjo)



No. II. The MINOR SEVENTH CHORD, containing

Root – Minor 3d – Perfect 5th – Minor 7th
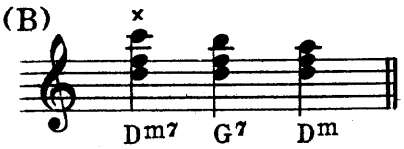
In other words a minor triad with a minor 7th added. *Example:*



The seventh is often a melody or passing tone also. *See example* (B)

(B)
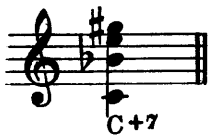
(Banjo)



No. III. The DOMINANT SEVENTH CHORD with AUGMENTED FIFTH,

Root – Major 3d – Augmented 5th – Minor 7th

An augmented triad with a minor 7th added. Used practically, and effective only, with the augmented fifth in the high voice. *Example:*

(Banjo) 

Its regular resolution is to its tonic. *See example* (B).
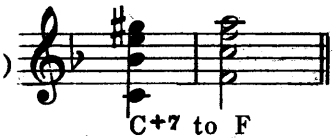
(B) 

Chart showing the construction of different chords

	THIRD	FIFTH	SEVENTH	NINTH
Major triad	major	perfect	—	—
Minor triad	minor	perfect	—	—
Diminished triad	minor	diminished	—	—
Augmented triad	major	augmented	—	—
Dominant Seventh	major	perfect	minor	—
Chord of the Ninth	major	perfect	minor	major
Diminished Seventh	minor	diminished	diminished	—
Major Seventh	major	perfect	major	—
Minor Seventh	minor	perfect	minor	—
Dominant Seventh with Augmented Fifth	major	augmented	minor	—

Most Common Resolutions of the Dominant 7th
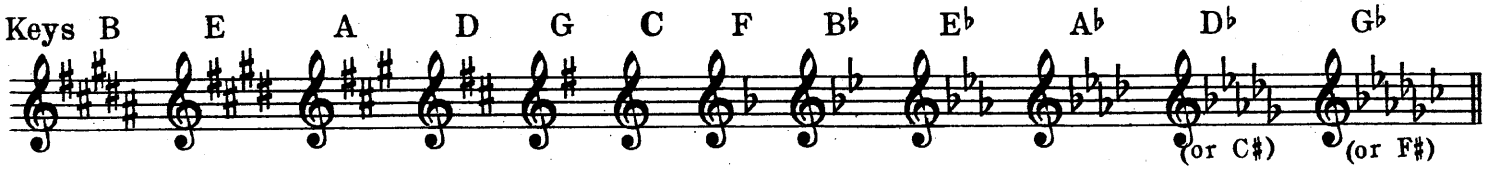
C^7	resolves to	F	or F^m	or F^7
$C\sharp^7$	"	" $F\sharp$	$F\sharp^m$	$F\sharp^7$
or				
$D\flat^7$	"	" $G\flat$	$G\flat^m$	$G\flat^7$
D^7	"	" G	G^m	G^7
$E\flat^7$	"	" $A\flat$	$A\flat^m$	$A\flat^7$
E^7	"	" A	A^m	A^7
F^7	"	" $B\flat$	$B\flat^m$	$B\flat^7$
$F\sharp^7$	"	" B	B^m	B^7

G^7	resolves to	C	or C^m	or C^7
$G\sharp^7$	"	" $C\sharp$	$C\sharp^m$	$C\sharp^7$
or				
$A\flat^7$	"	" $D\flat$	$D\flat^m$	$D\flat^7$
A^7	"	" D	D^m	D^7
$B\flat^7$	"	" $E\flat$	$E\flat^m$	$E\flat^7$
B^7	"	" E	E^m	E^7

Write out chords of the above resolutions for practice.

Progressions of dominant seventh chords

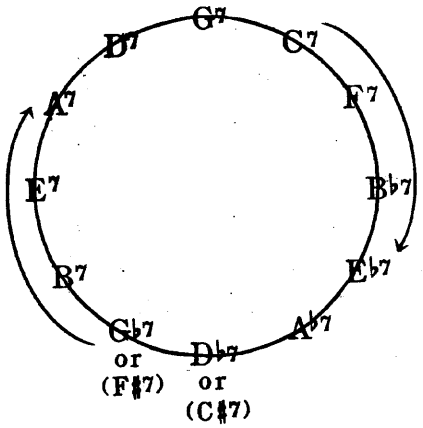
The dominant seventh chords, in popular music especially, often follow one another in progressions of sevenths in a cycle of fifths, that is dominant to tonic, etc. *Example:* - G^7 to C^7 to F^7. To help the student understand these progressions the following diagrams will be of use. Note that the progression of dominant 7ths is by the relative keys, relative keys in this instance meaning those whose signatures differ by not more than one accidental.



B major is dominant key to E major and likewise E is dominant to A major. In like manner dominant 7th chords progress in a cycle of fifths.

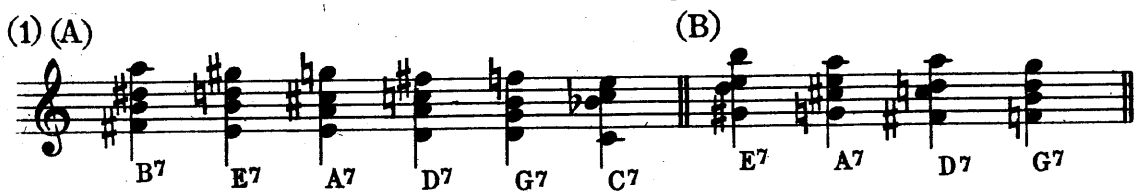
B^7 to E^7	G^7 to C^7	$E♭^7$ to $A♭^7$
E^7 to A^7	C^7 to F^7	$A♭^7$ to $D♭^7$
A^7 to D^7	F^7 to $B♭^7$	$D♭^7$ to $G♭^7$ (or $F♯^7$)
D^7 to G^7	$B♭^7$ to $E♭^7$	$F♯^7$ to $*B^7$

It is also illustrated by a clock diagram, known as "around the clock"

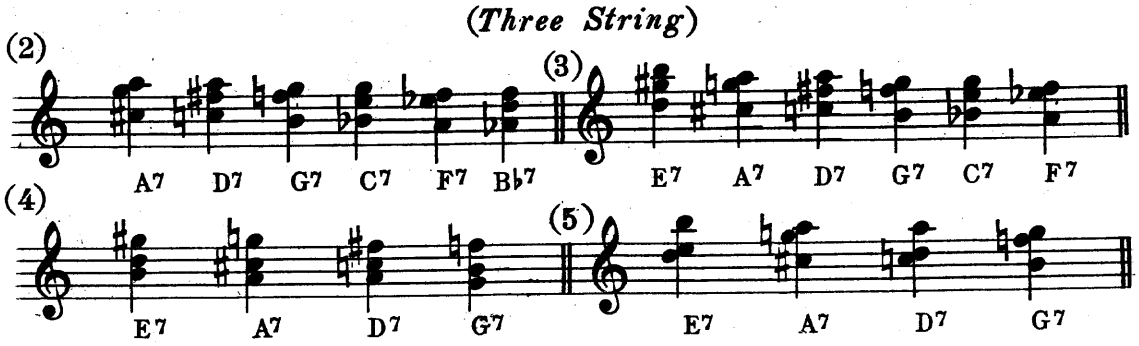


Examples written for the banjo

(Four String)



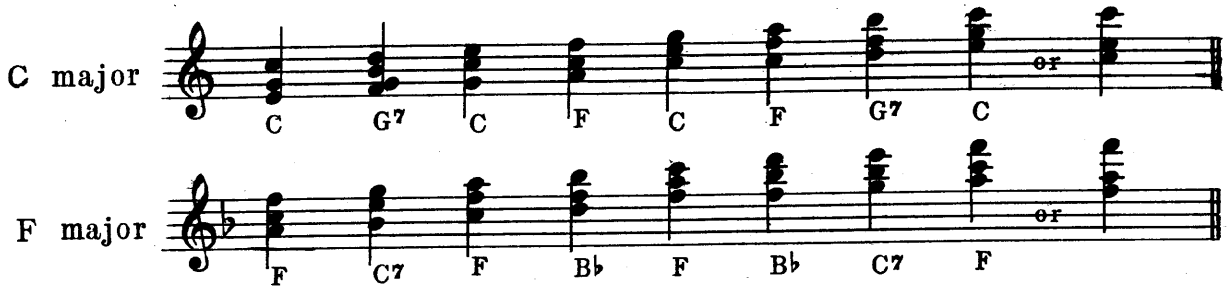
(Three String)



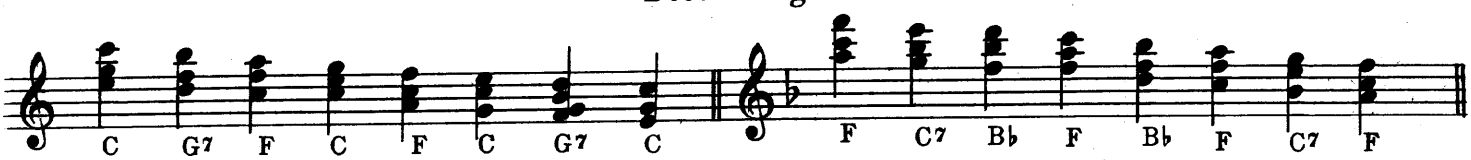
No.(5) better as four string chords. See (1) (B).

Harmonizing the Major Scales

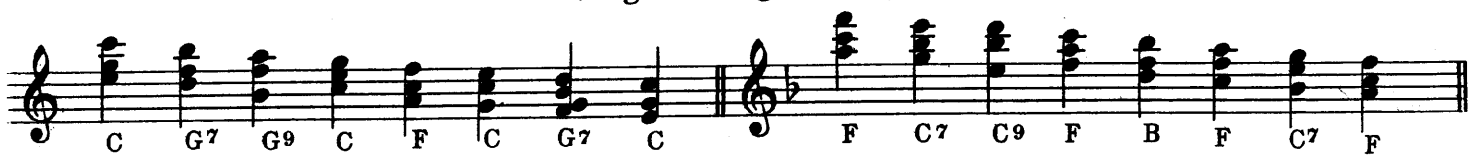
Ascending



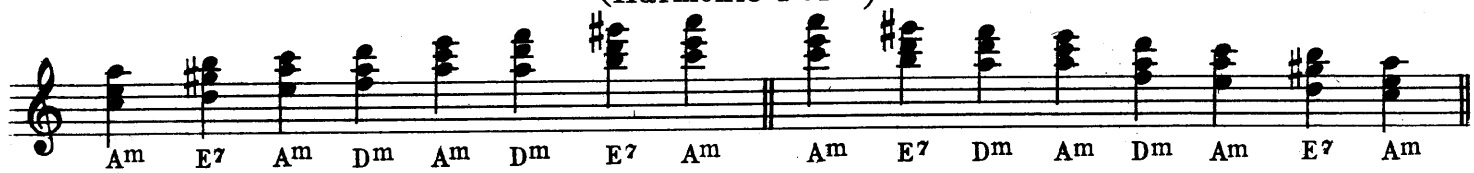
Descending



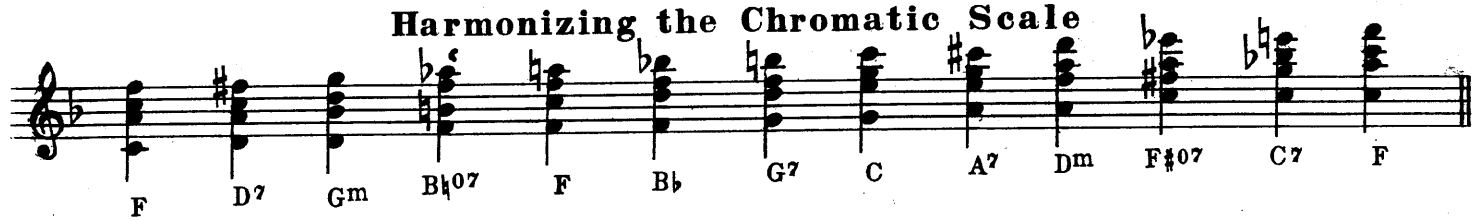
Descending (Using the 9th Chord)



Ascending and Descending Minor Scales
(Harmonic Form)



Harmonizing the Chromatic Scale



"Tagging" the Chords"

Chart to help find the Root of a Chord

ROOT	THIRD	FIFTH	SEVENTH
C	E	G	B♭
F	A	C	E♭
B♭	D	F	A♭
E♭	G	B♭	D♭
A♭	C	E♭	G♭
D♭	F	A♭	C♭
G♭	B♭	D♭	F♭
F♯	A♯	C♯	E

ROOT	THIRD	FIFTH	SEVENTH
B	D♯	F♯	A
E	G♯	B	D
A	C♯	E	G
D	F♯	A	C
G	B	D	F

The above chart shows major triads and dominant 7th chords, the letters may be used to find root of any chord however.
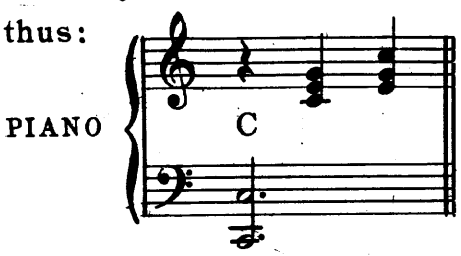
Analysis of Chords from Piano Parts

(Defining the chords)

The system of *"tagging the chords"* from a piano score is simply the taking of the notes in the piano part and getting their proper formation so as to *determine* the *root* and *name* of chord. After the pupil can select the chords then the task is to make them progress well one to another, as before stated.
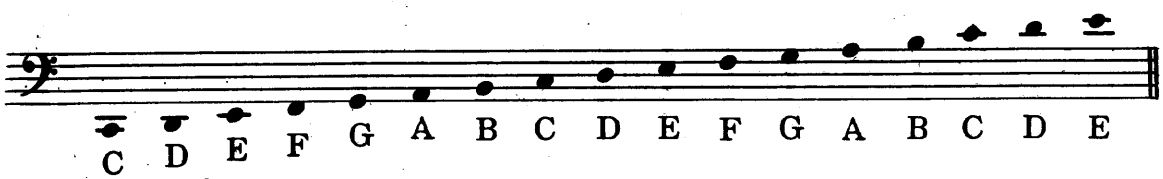
The student must read the bass clef as well as the treble clef, as when grouping the notes from a piano part to form and name chord one should begin with the bass and pass up through the treble.

Also the harmony is often distributed, a chord called an "after beat chord" following a bass tone, thus:



(C major chord)

The following scale is given showing the notes in the *bass clef.*
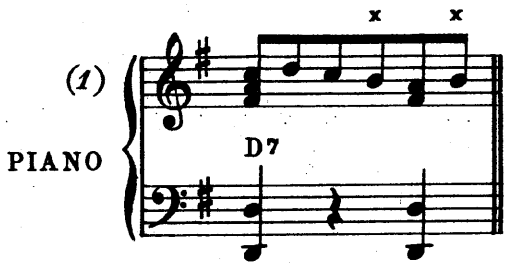


So if a chord isn't complete in one beat look for such a distribution of harmony. The same harmony is often repeated a number of measures. Also a *long note* may be used as a *connecting tone* for *different* chords.

It is often not feasible to play chords on every beat, sometimes impossible, and when such occurs, either rest or play single melody notes.

Play three note chords where it is better or more feasible in order to get better connecting tones, also when on account of a fast change it would simplify and make more practical the playing of same.
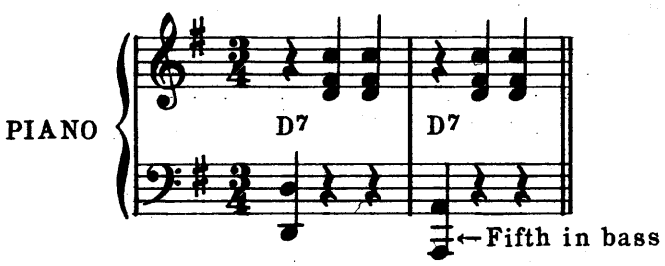
Remember the chords are already there for you in the piano part, your task is to put them into formation so as to determine root and type of chord.

Nonchordal tones, those tones which are melodic or passing tones only, must be eliminated. Do not use a melody note unless it is needed to form the harmony. *Example (1).*
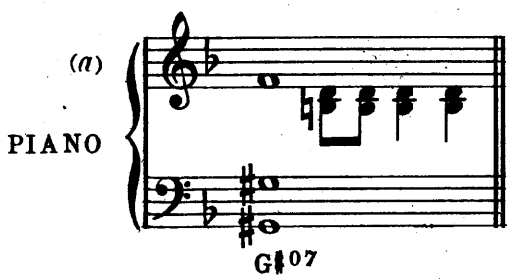


The tones marked with x are passing tones and not used to form the chord *D7.*

The bass note is often the root of chord, but not always so, as any note of the chordal harmony may be in the bass, as by inversions. *Examples*
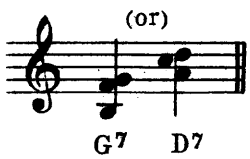


Accidentals often help to "Tag the chords"

(1.) Two accidentals in the *basic* harmony (not in passing or melody tones) are a "lead" for a diminished seventh chord generally. *Example (a)*



(Note accidentals G♯ and B♮)

(2.) When a chord harmony contains a major second, thus:
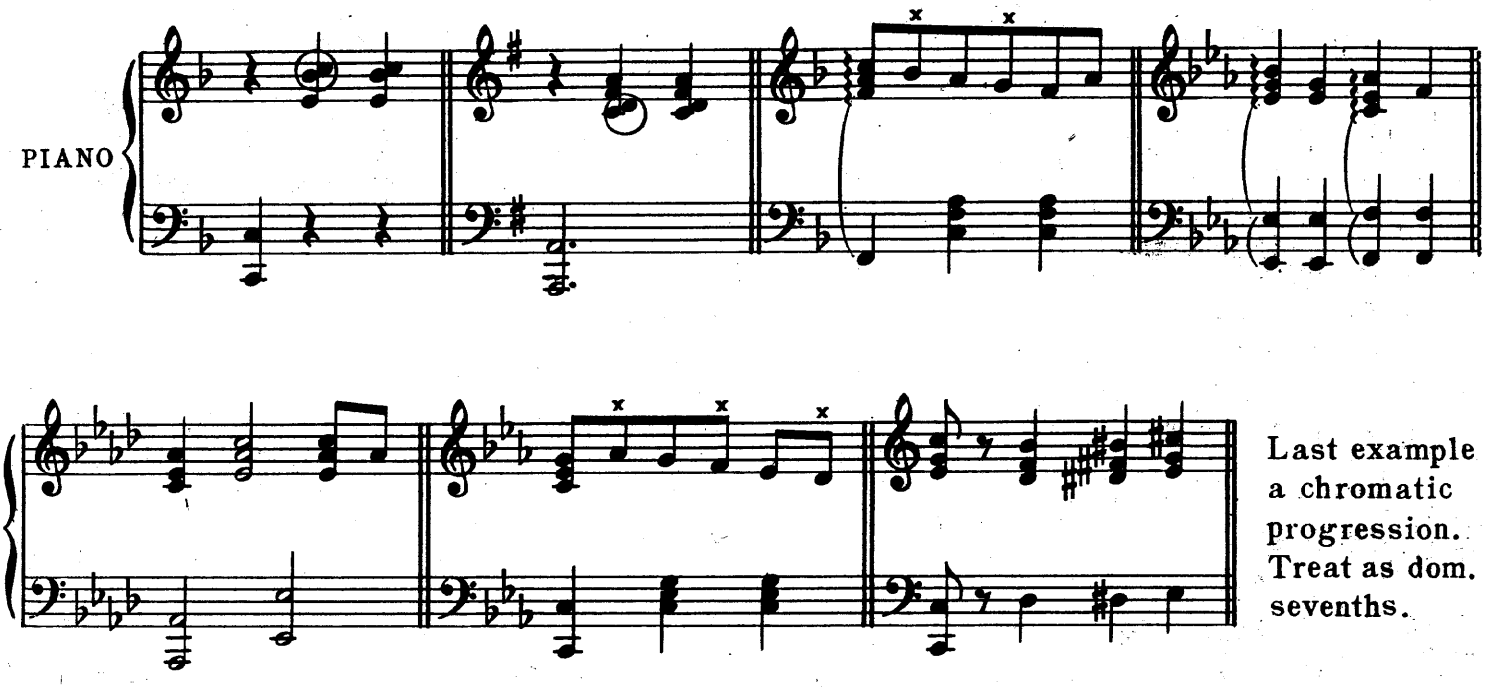


it is a "lead" for a dominant seventh chord. The higher tone of the major second interval naming the chord.

(3.) One accidental in general is a "lead" to a dominant seventh, a minor or augmented chord.

Find the root of chord in following simple examples

(Carefully note signatures)



Last example a chromatic progression. Treat as dom. sevenths.

The cross (x) denotes passing tones in above. It's a good policy to mark those tones when marking off music. Also note the major seconds.
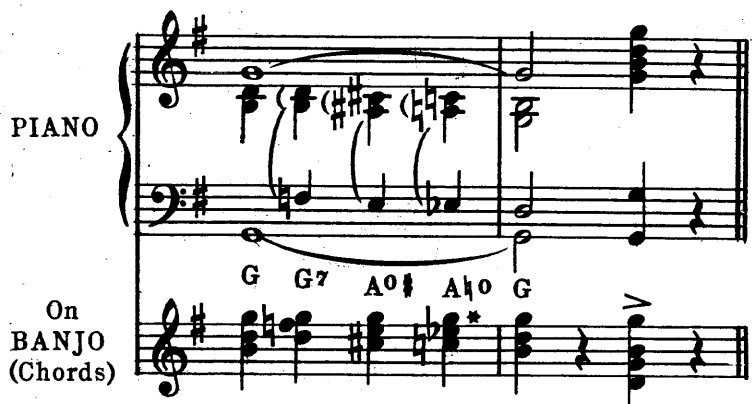
Take popular song sheets and piano orchestrations and analysis likewise. It's the *practice* that helps, but after all the *real secret* lies in knowing the *readings* of all the *different* chords. The "cues" and short cuts help but the *"knowing* of the *chords"* is the *sure road* to *success*.

Relative Keys and Chords

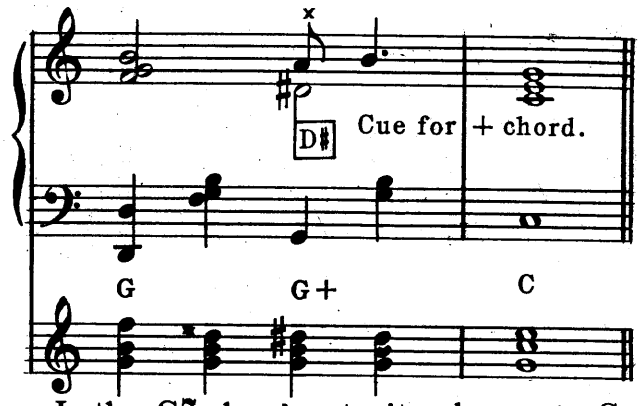
When marking off a piece have in mind the relative major and minor chords of the key you are working in. Refer to chart of same Page 71. This helps as of course the chords of the relative major and minor key (the piece is written in) will be in the majority; and modulations will be generally to those keys in close relationship to these chords.

Sometimes a piano harmony contains a chord without root. In that case the remaining tones will be your guide. Relationship of the preceding and following chords will help as well. See lesson for banjo—"Dom. 7th chords without root.
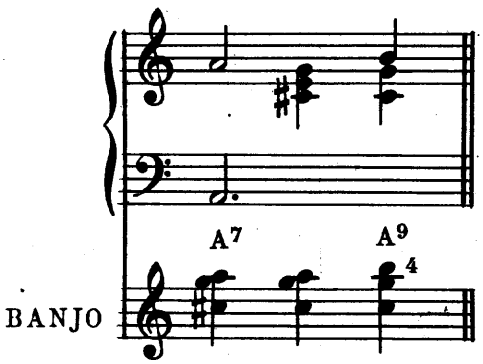
Examples showing banjo chord arrangements of piano parts.

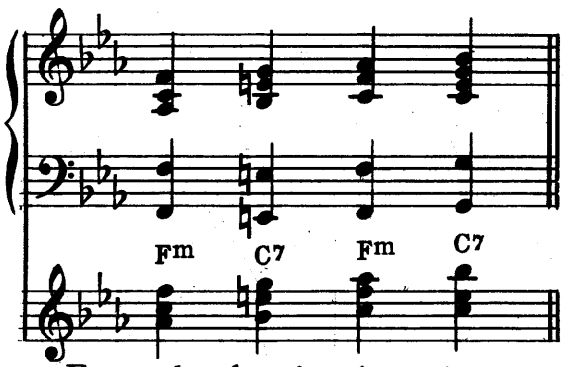


* Note retaining of G the melody note to give a smoother rendition.
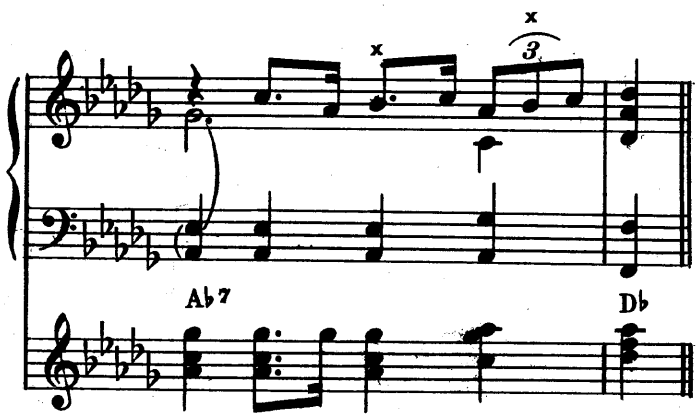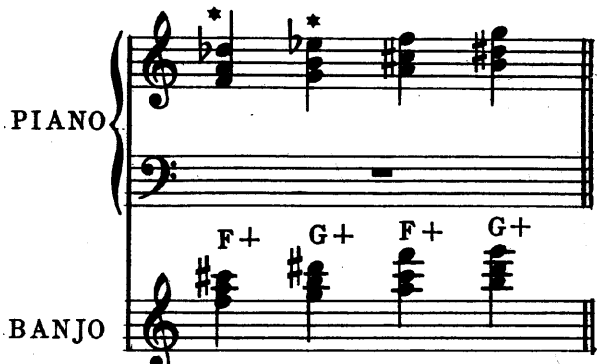


* In the G7 chord note its change to G triad the better to approach the G+chord.
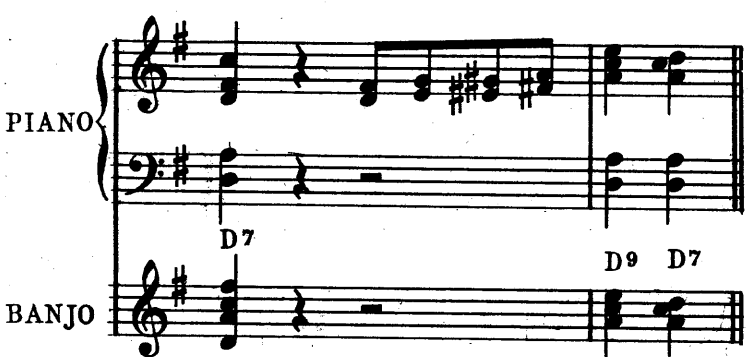




Example showing how the relationship of chords help determine them. Fm and C7 being the related chords. (C7 is dom. 7th to Fm.)
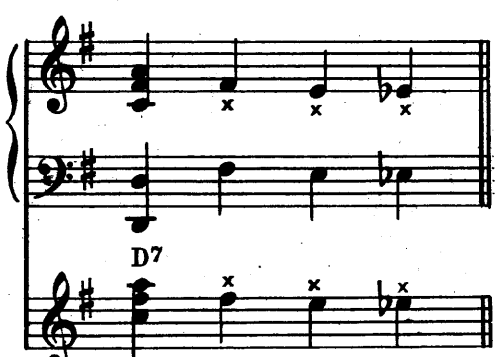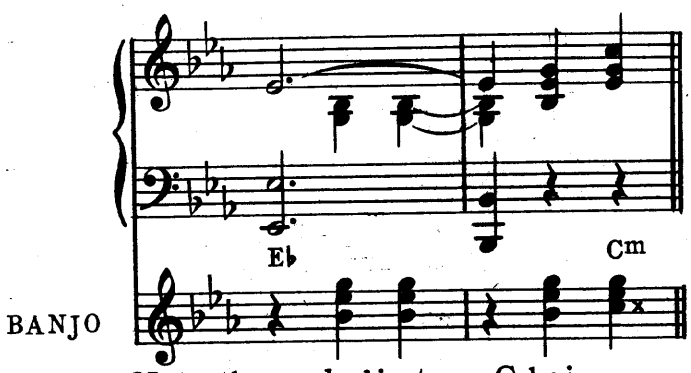




* Note enharmonic notation+chords; Written actual not. in banjo part.
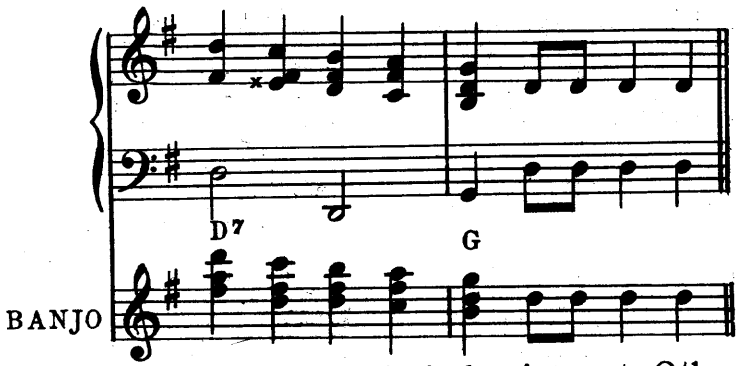


Example showing the banjo silent on a melody run; D9 chord included the melody.
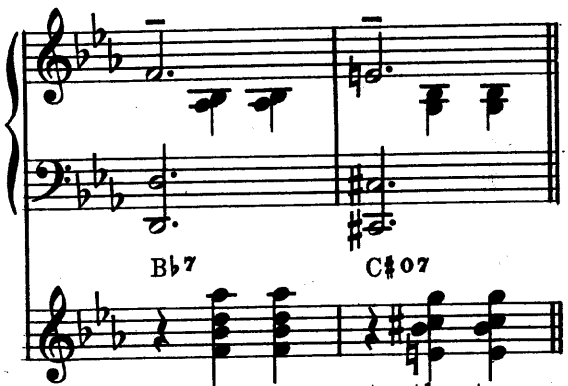


Note the single melody notes so played.



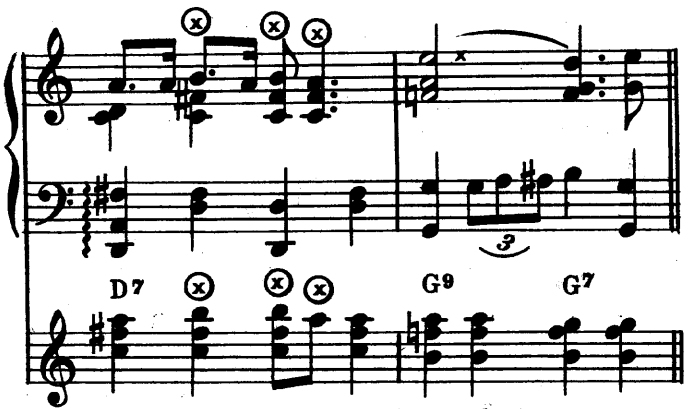
Note the melodic tone C being brought into harmony.
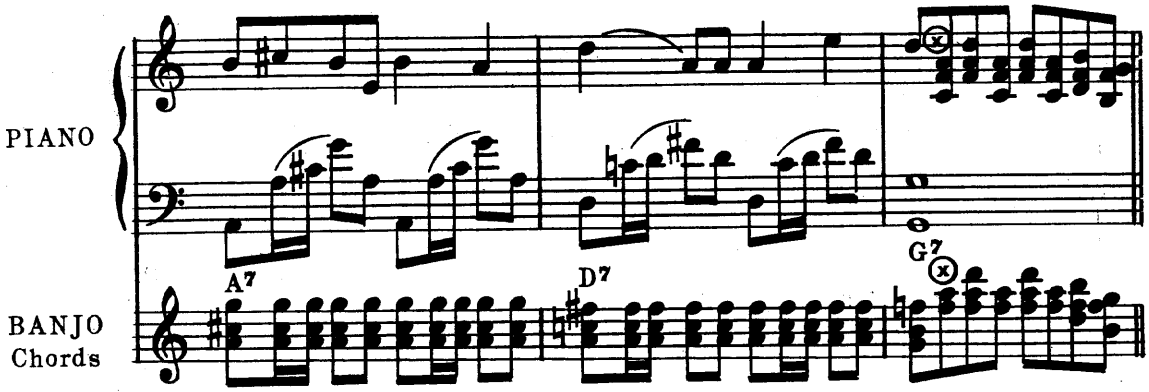


Melody and chords in banjo part. Otherwise chords in 1st pos. (D^7 and G) would be well.



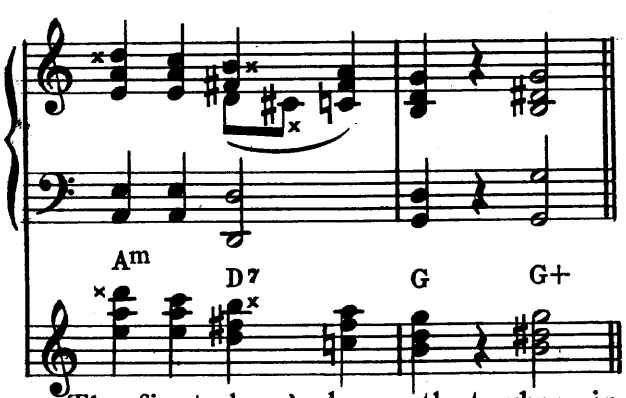
In second measure note the two accidentals— cue for a dim.7th chord.



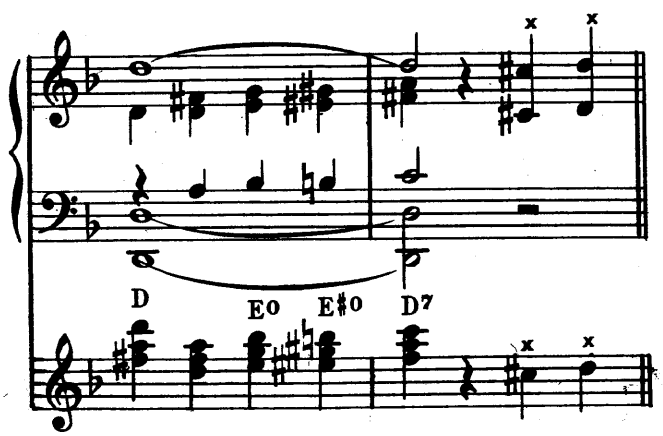
Crosses (⊗) above denote melody tones which were included in banjo chords, to advantage in that position, being close position.



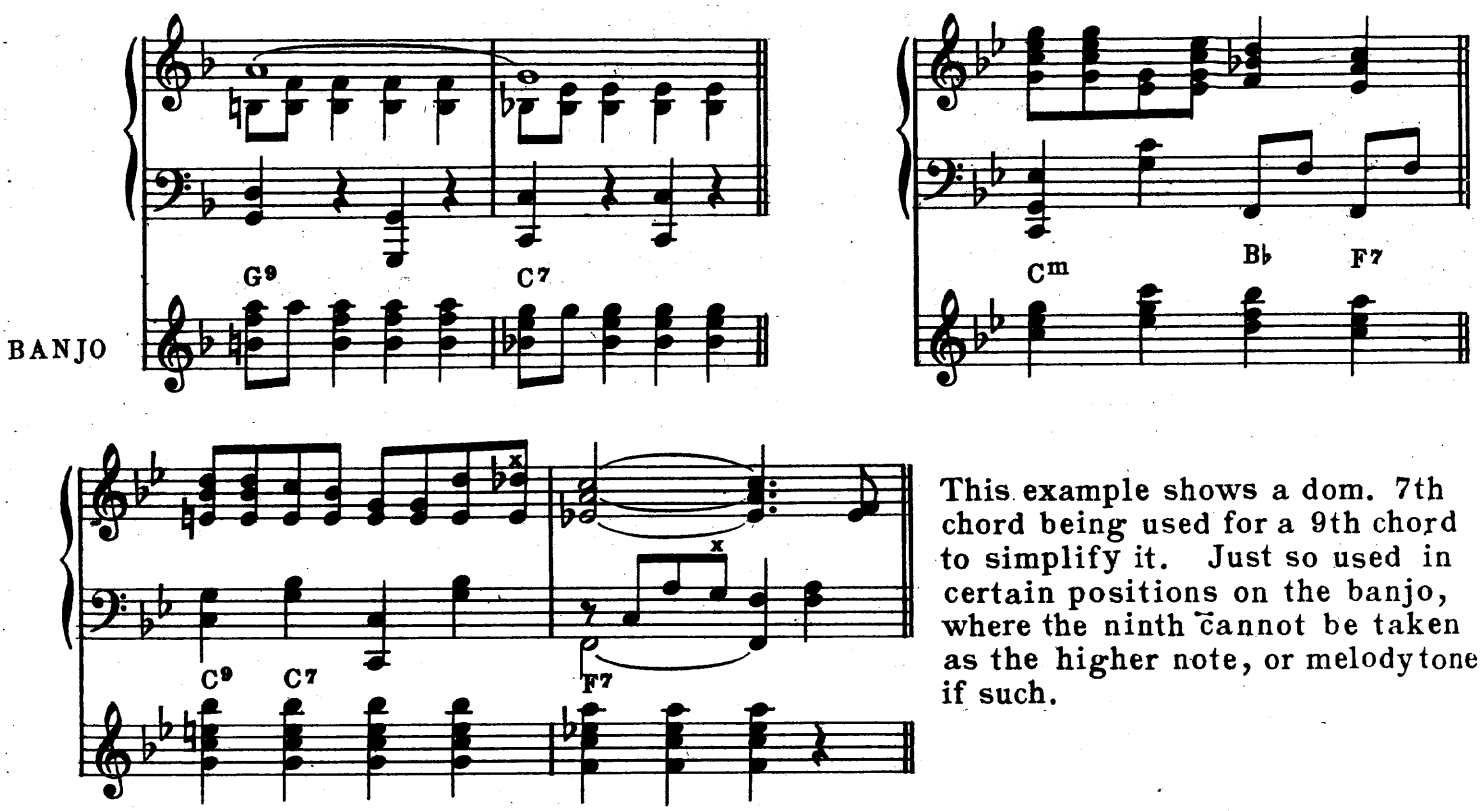
Running arpeggio bass part in piano: * Note playing of chords in last measure same as piano. Better adapted as such to varify banjo part.



The first chord shows that when in *close* position a melody note can be included to advantage and sound better. (Avoids a "clash".)



Note single melody notes so played.



This example shows a dom. 7th chord being used for a 9th chord to simplify it. Just so used in certain positions on the banjo, where the ninth cannot be taken as the higher note, or melody tone if such.
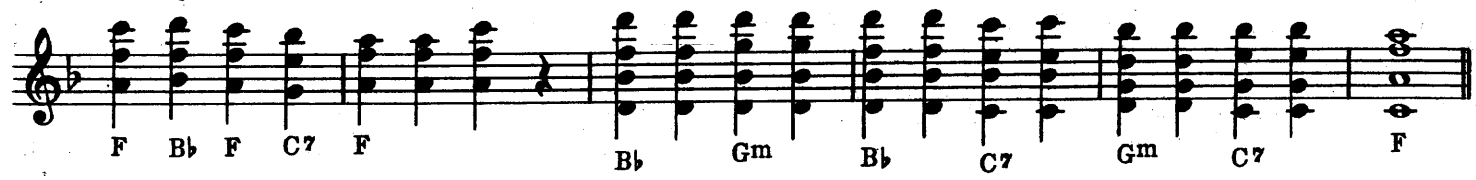
Practice inverting the chord acc. in above examples of the banjo parts, playing the chords in different positions.

Playing from Tenor-banjo parts
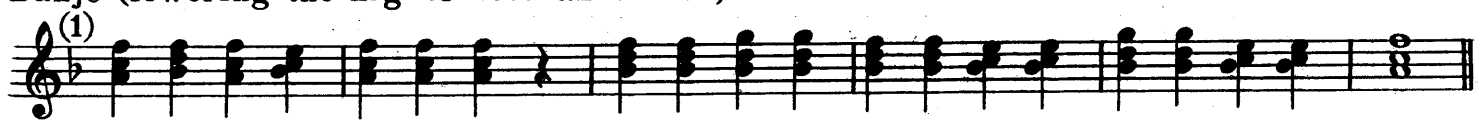
The playing from tenor-banjo scores can be accomplished in a like manner. Adapting the chords from the tenor-banjo part to the banjo is in reality though much less complicated than from the piano score. As tenor-banjo music is written in dispersed harmony, while banjo music is written in close harmony it *many times* simply means the *(1) lowering* of the *higher* note in the tenor-banjo chord an *octave,* or the *(2) raising* of the *lower* note an *octave,* to have the chord as played on the banjo.

Examples
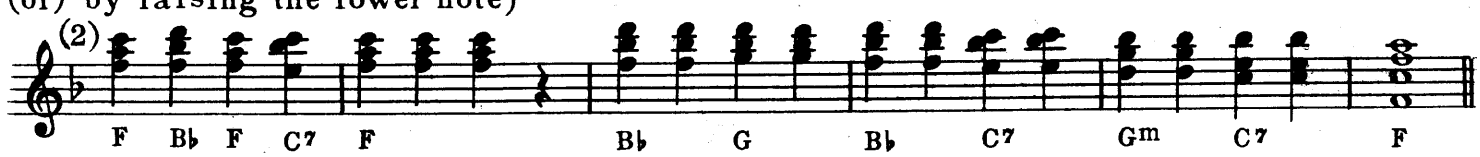
Tenor-banjo



Banjo (lowering the higher note an octave)



(or) by raising the lower note)



SELECT CONCERT SOLOS

BANJO SOLO
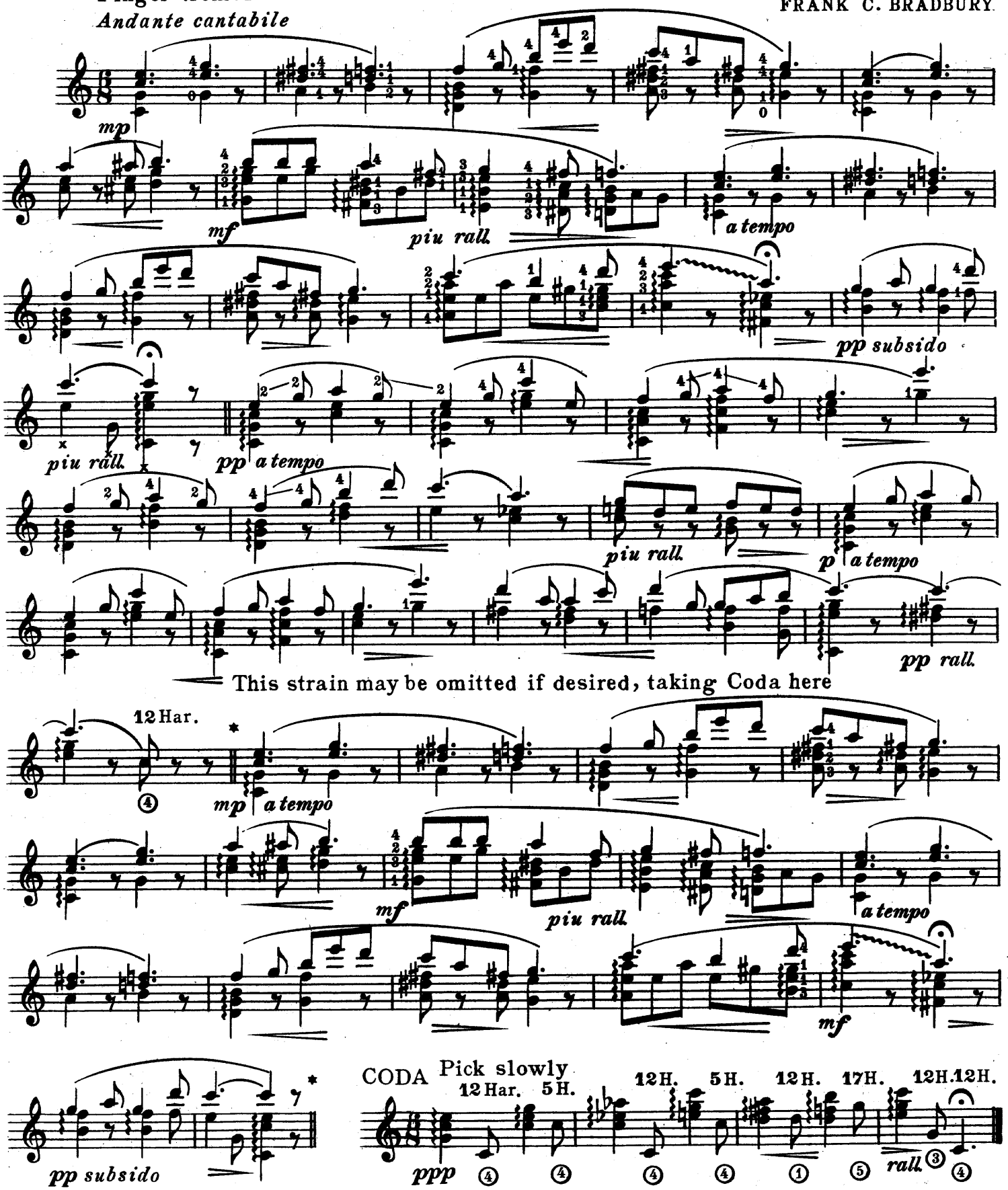
Banjo Crooning Song

Finger tremolo

Dedicated to W. Leroy Ulrich, Hartford, Conn.

FRANK C. BRADBURY

Andante cantabile
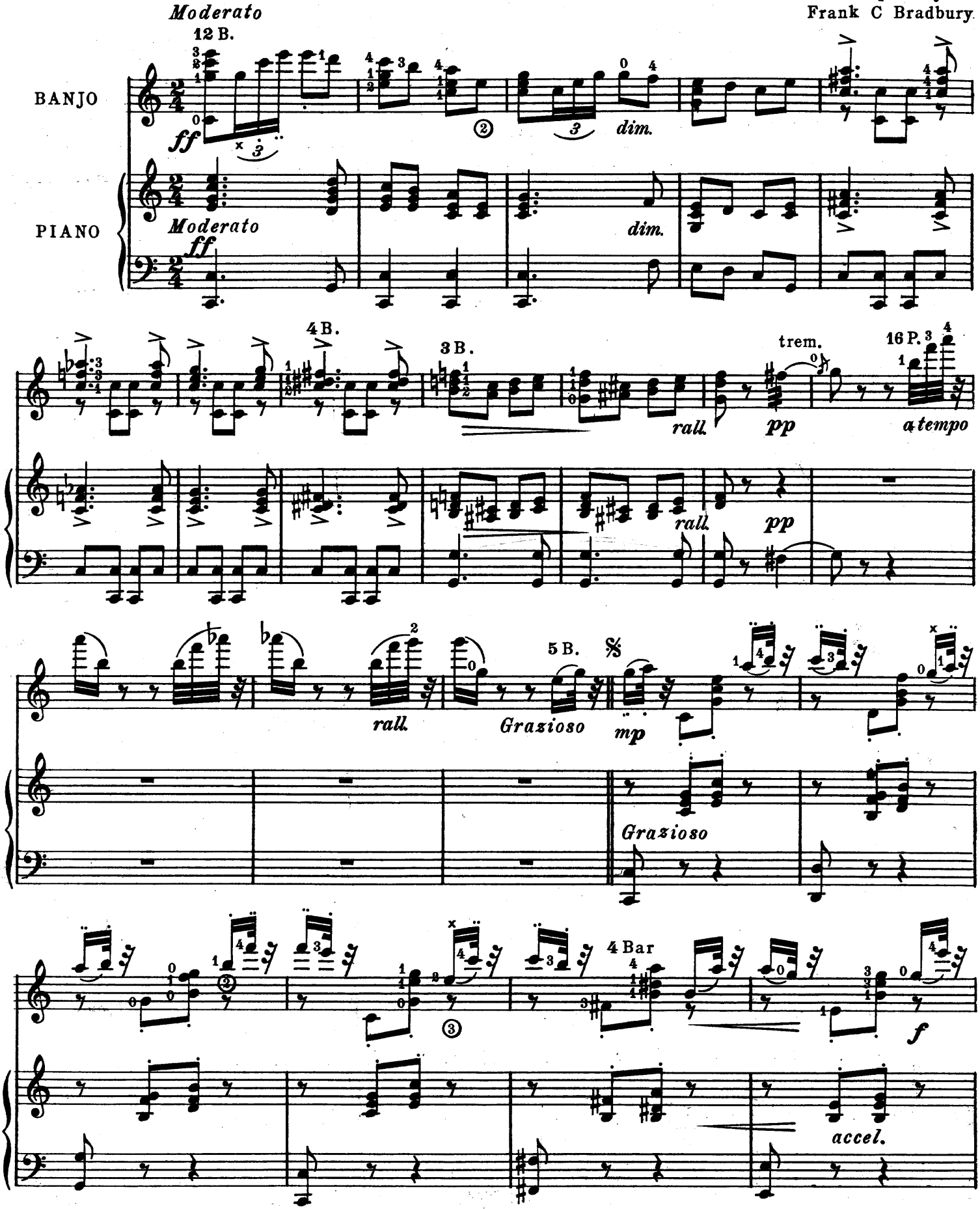


Tremolo notes with stems turned up, pick notes with stems turned down.
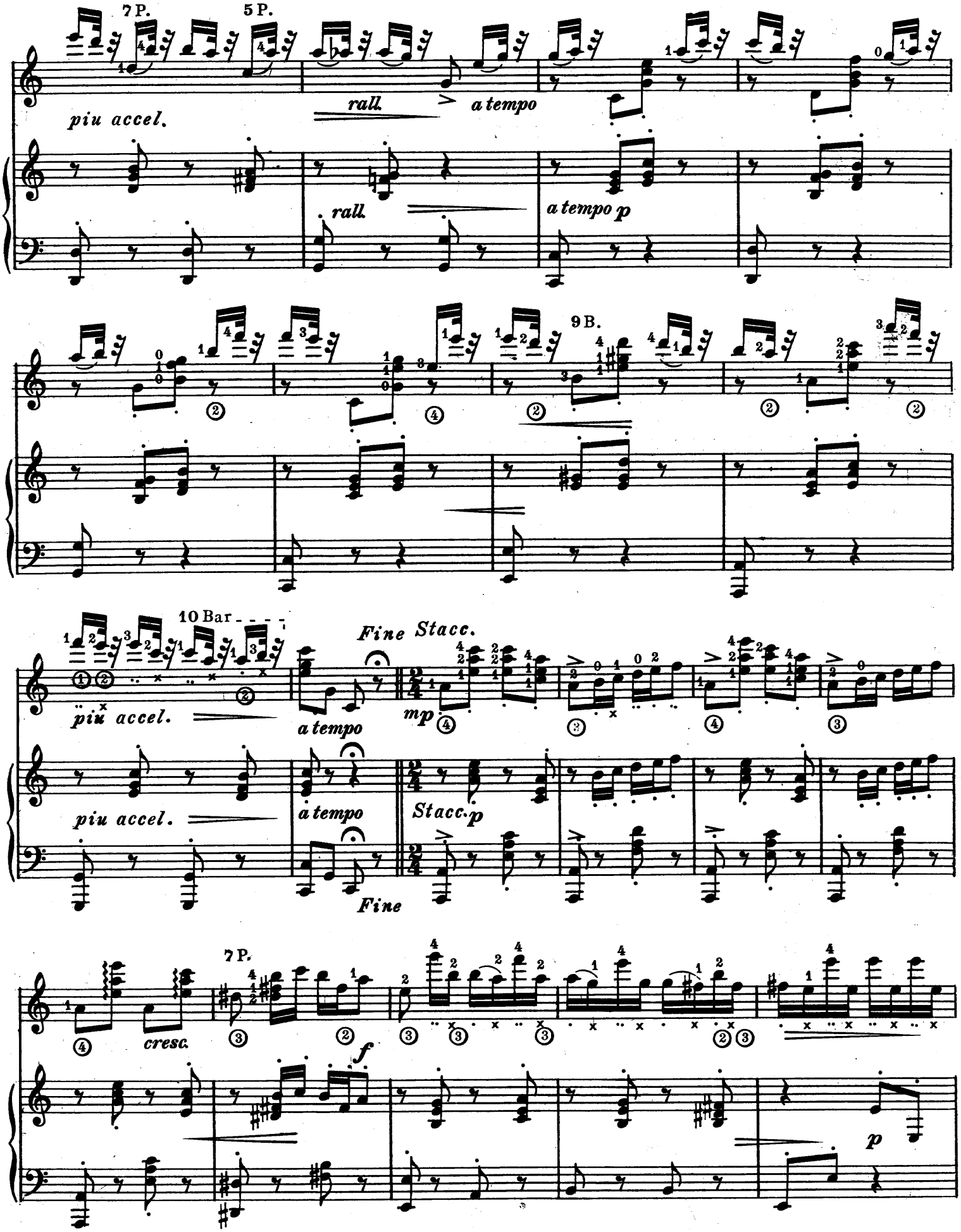
Ballet and Finale from "La Gioconda"
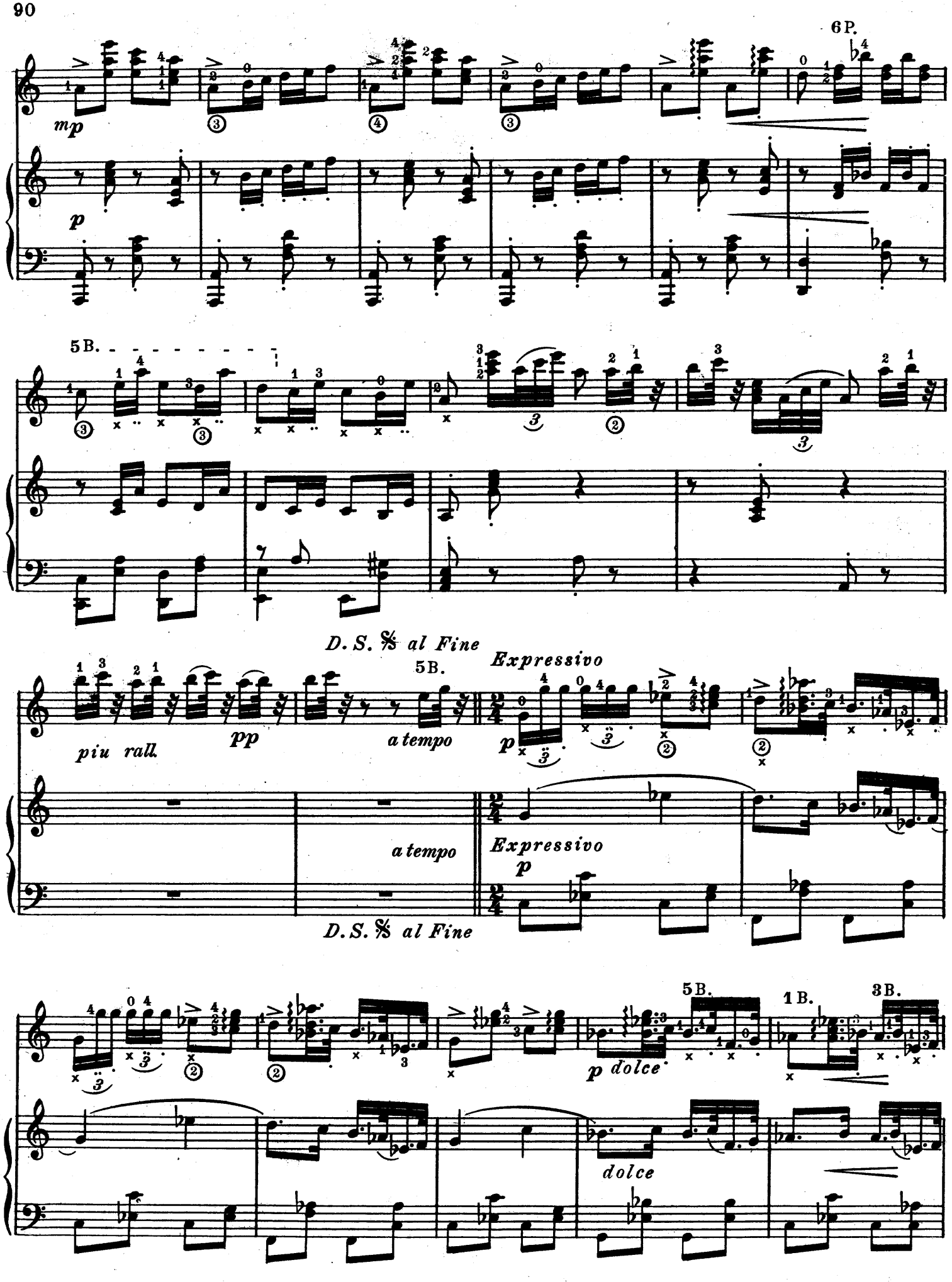
Dance of the Hours
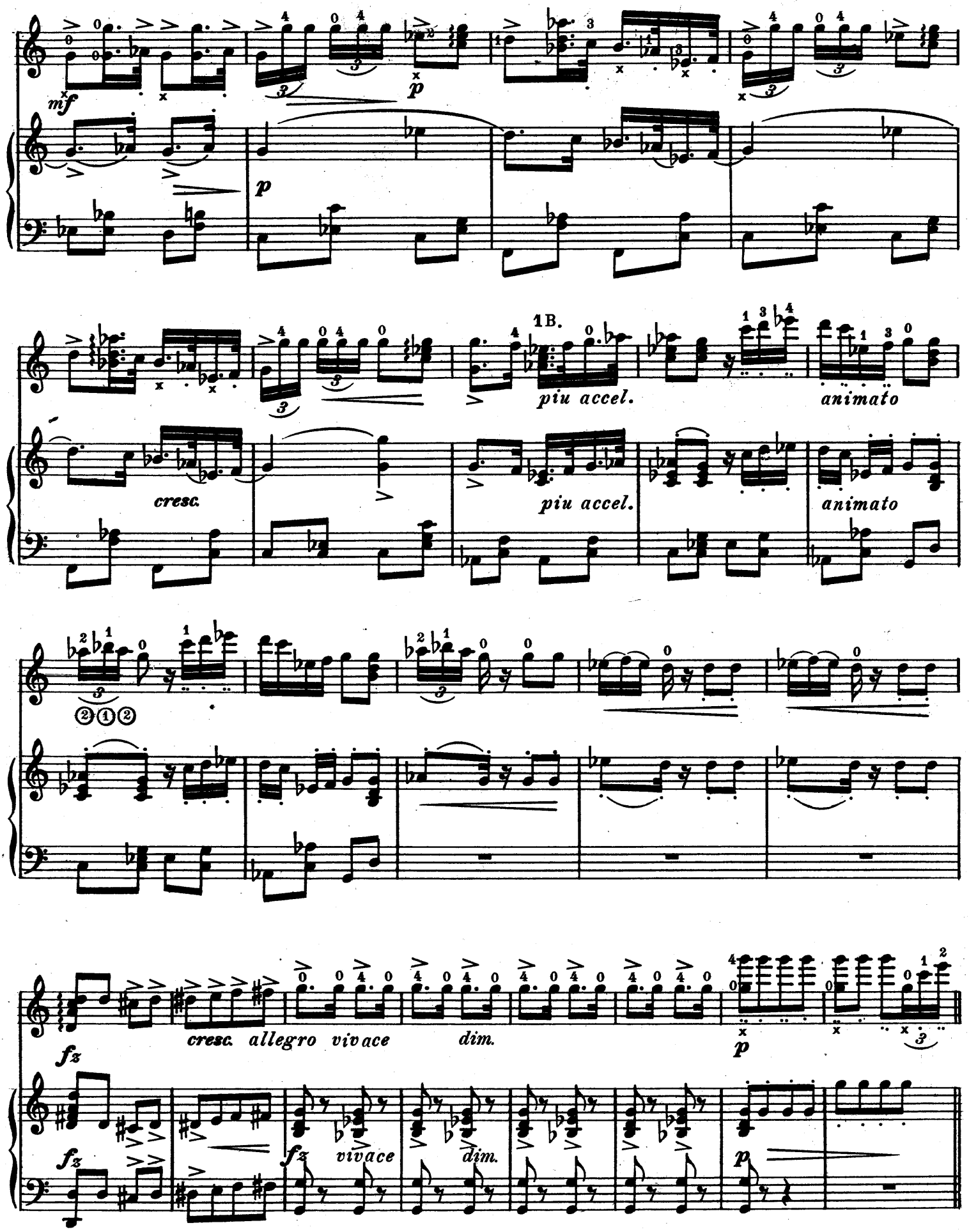
BANJO SOLO
PIANO ACC.
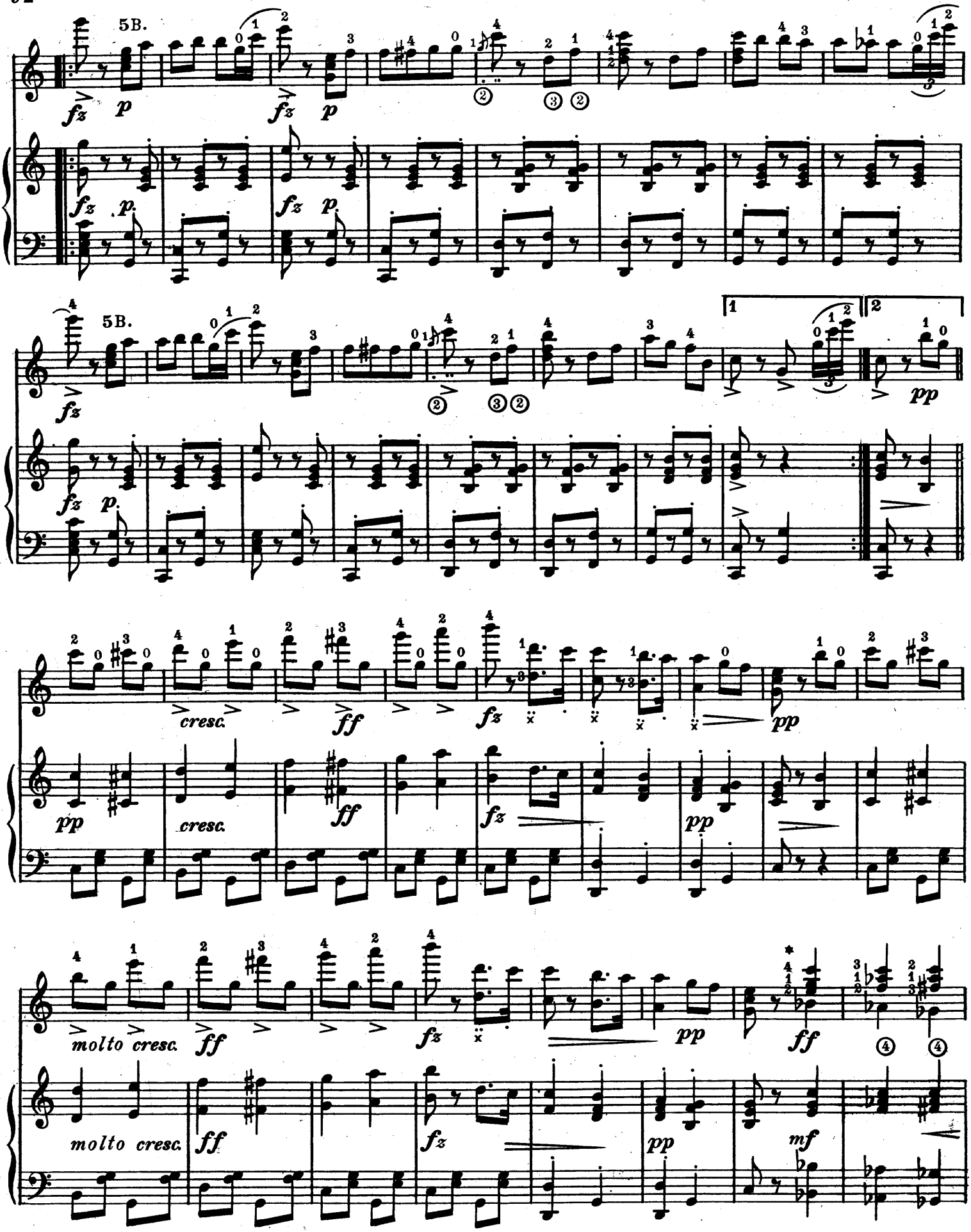
PONCHIELLI
Adapted by
Frank C Bradbury
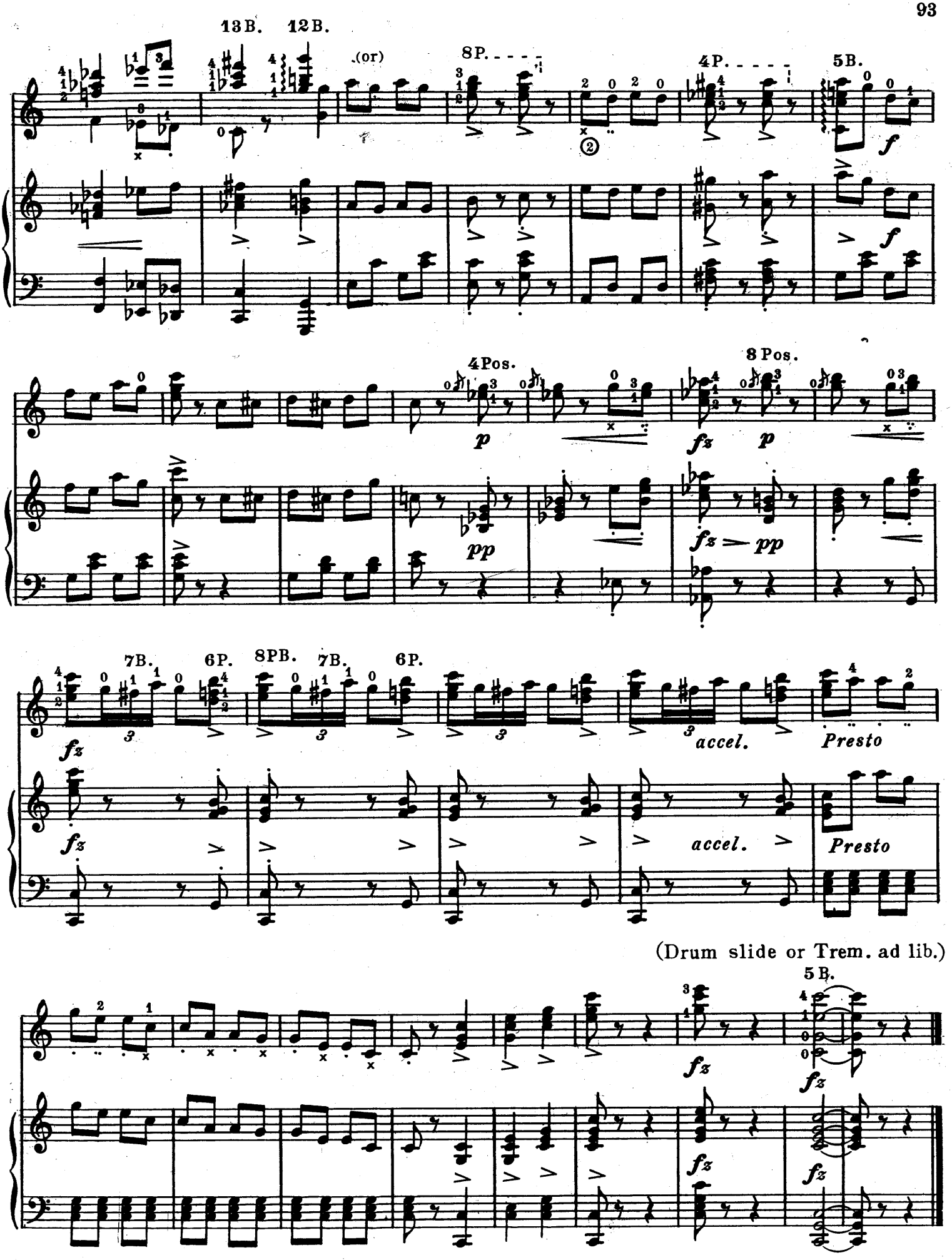



7 P.
5 P.
piu accel.
rall.
a tempo
rall.
a tempo p
9 B.
10 Bar
Fine Stacc.
piu accel.
a tempo
mp
piu accel.
a tempo
Stacc. p
Fine
7 P.
cresc.
f
p


6P.
mp
p
5B.
D.S. 𝄋 al Fine
piu rall.
pp
5B.
a tempo
Expressivo
p
a tempo
Expressivo
p
D.S. 𝄋 al Fine
5B.
1B.
3B.
p dolce
dolce


mf
p
1B.
piu accel.
animato
cresc.
piu accel.
animato
fz
cresc. allegro vivace
dim.
p
fz
fz
vivace
dim.
p
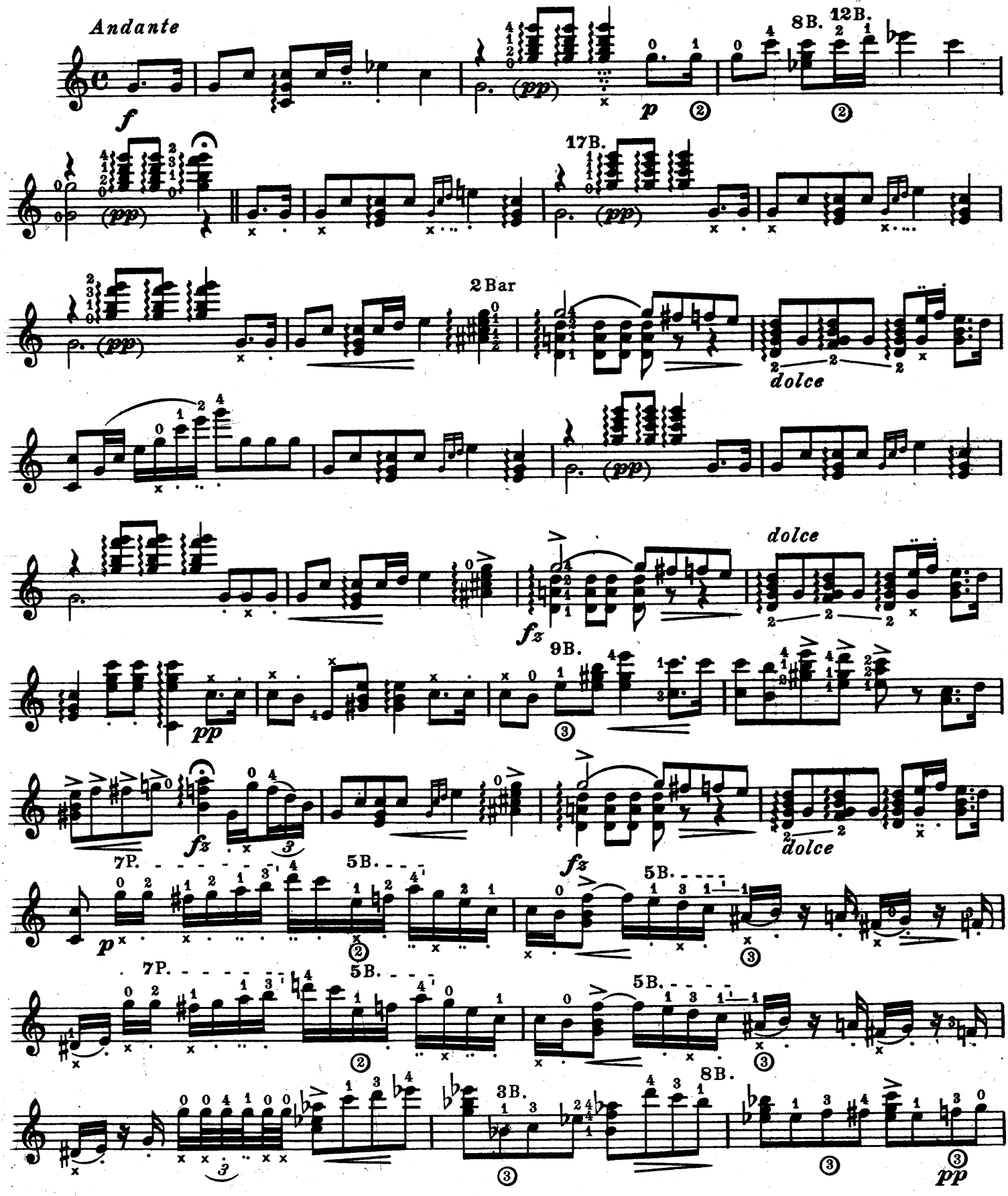


* Take top notes (chords) if playing unaccompanied.
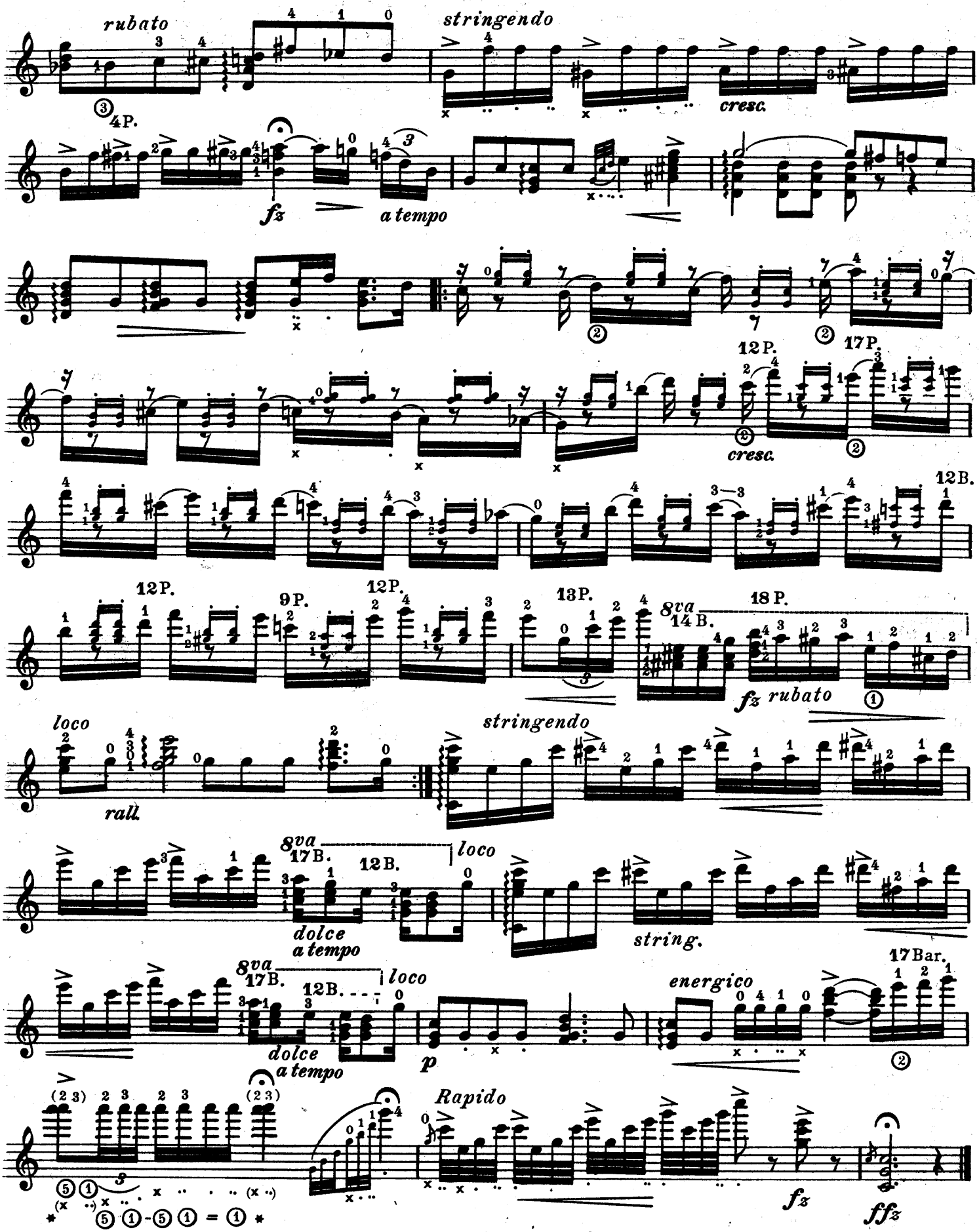

13B.
12B.
(or)
8P.
4P.
5B.
4Pos.
8 Pos.
7B.
6P.
8PB.
7B.
6P.
accel.
Presto
(Drum slide or Trem. ad lib.)
5B.

Quartet from "Rigoletto"

BANJO SOLO

G. VERDI
Arr. F. C. Bradbury





* Unisons on ⑤ and ① strings. See lesson on uses of 5th string, Page 50.

Ask Your Dealer For These **WM. J. SMITH MUSIC CO. PUBLICATIONS**

FODEN'S CHORDS FOR BANJO (In C Notation)

The only complete banjo chord book on the market. Containing all the chords and their inversions. Written in both MUSICAL NOTATION and DIAGRAM.

NO BANJOIST SHOULD BE WITHOUT THIS BOOK

PRICE IN U. S. A., 50 CENTS

TWELVE RADIO FAVORITES FOR BANJO

FINGER STYLE C NOTATION

WITH PIANO ACCOMPANIMENT

An unusual collection of melodic solos for concert playing; composed by America's foremost banjoists.

CONTENTS

BEST PEOPLE ON EARTH (MARCH)
FLOWERS OF SPAIN WALTZ
AMELIA (Waltz Caprice)
THE BELL HOP (Dance)
DEL RIO POLKA
NAVAL CADETS MARCH
THE "TURKEY GOBBLER" RAG
THE JOKER (Rag)
THE THRILLER (March)
MARCH—THE CONQUEROR
XENIA (Polonaise)
FAMOUS JIGS AND REELS

PRICE IN U. S. A., $1.00 COMPLETE

VAN EPS BANJO SOLOS IN C NOTATION

WITH PIANO ACCOMPANIMENT

Here's a collection that every banjoist will want. These solos range from easy to difficult and are for banjoists of all degrees of ability. They are arranged exactly as played by Fred Van Eps on the talking-machine records.

CONTENTS

DIXIE MEDLEY (Recorded under the title of "Turkey in the Straw")
THE LOBSTER'S PROMENADE
BERKELEY MARCH
WHITE STAR LINE MARCH
JOLLY DARKIES
MEDLEY OF SOUTHERN MELODIES
CHINESE PICNIC
OLD FOLKS AT HOME (Varied)
RAKOCZY MARCH
GRAND DUKE WALTZ
TYRO MAZURKA
RAG PICKINGS

PRICE IN U. S. A., $1.00

SMITH'S TUNEFUL SOLOS FOR BANJO

FINGER STYLE IN C NOTATION

WITH PIANO ACCOMPANIMENT

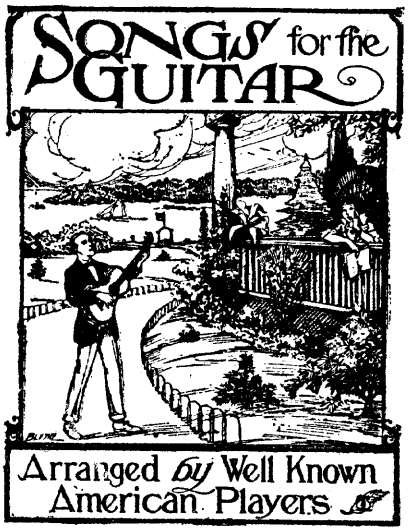
A splendid collection of MEDIUM GRADE pieces arranged by well-known banjoists.

CONTENTS

AMERICAN BEAUTY WALTZES
BANJO MARCH SONG
COUNTRY FIDDLER (THE)
DANCE MEDLEY
DANCE OF THE BUTTERFLIES
DANCE MAGNETIC
FIELD DAY MARCH
FOREST DALE MARCH
GLENDORA WALTZ
MERRY SNOWSHOERS
ROMANCE
SWANEE RIVER (Varied)
LOVE'S OLD SWEET SONG
WILDWOOD MEMORIES

PRICE IN U. S. A., $1.00

Ask your Dealer for these **WM. J. SMITH & CO., PUBLICATIONS**



Songs for the Guitar

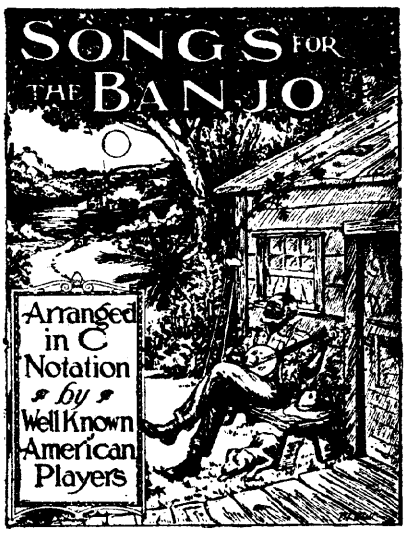
This collection of **Fifty-eight songs** includes many old favorites, and a number of songs both **new and old**, which have never before been published with Guitar accompaniment. Several Spanish, French and Italian songs in original text, splendidly arranged by Fred. J. Bacon, Mr. and Mrs. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter, Wm. J. Smith and Walter F. Vreeland.

The accompaniments range in difficulty from the very simplest, suitable for first-grade pupils, to those requiring considerable skill.

Most of these songs are especially adapted for concert use and are very effective as duets for Violin, Cello, Mandolin or Mando-Cello and Guitar.

Order one to-day

PRICE ONE DOLLAR



Songs for the Banjo

IN C NOTATION

This collection of **Fifty-six** songs includes many old favorites and a number never before published with Banjo accompaniment, arranged by the following celebrated arrangers and players, Thos. J. Armstrong, Fred. J. Bacon, Zarh M. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter and Walter F. Vreeland.

This is the only song collection for Banjo published in this country in C notation. The accompaniments are effective and banjoistic, and none of them too difficult for the average performer.

Needless to say, the tune or air in these pieces, though written for voice, may be carried by Violin, Mandolin, on any leading instrument.

Order one Today ***You are bound to be pleased***

PRICE ONE DOLLAR

Ask your Dealer for these **WM. J. SMITH & CO., PUBLICATIONS**

Ask your Dealer for these **WM. J. SMITH & CO., PUBLICATIONS**



Songs for the Guitar

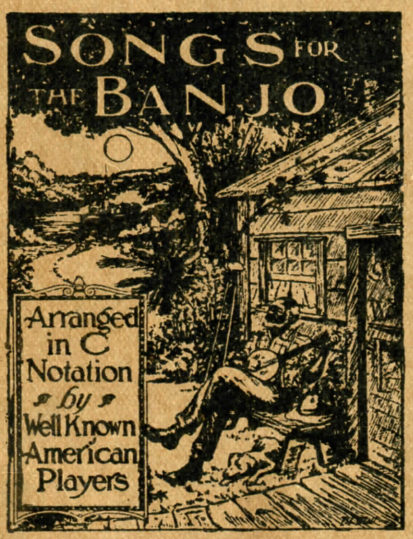
This collection of **Fifty-eight songs** includes many old favorites, and a number of songs both new and old, which have never before been published with Guitar accompaniment. Several Spanish, French and Italian songs in original text, splendidly arranged by Fred. J. Bacon, Mr. and Mrs. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter, Wm. J. Smith and Walter F. Vreeland.

The accompaniments range in difficulty from the very simplest, suitable for first-grade pupils, to those requiring considerable skill.

Most of these songs are especially adapted for concert use and are very effective as duets for Violin, Cello, Mandolin or Mando-Cello and Guitar.

Order one to-day

PRICE ONE DOLLAR



Songs for the Banjo

IN C NOTATION

This collection of **Fifty-six** songs includes many old favorites and a number never before published with Banjo accompaniment, arranged by the following celebrated arrangers and players, Thos. J. Armstrong, Fred. J. Bacon, Zarh M. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter and Walter F. Vreeland.

This is the only song collection for Banjo published in this country in C notation. The accompaniments are effective and banjoistic, and none of them too difficult for the average performer.

Needless to say, the tune or air in these pieces, though written for voice, may be carried by Violin, Mandolin, on any leading instrument.

Order one Today ***You are bound to be pleased***

PRICE ONE DOLLAR

Ask your Dealer for these **WM. J. SMITH & CO., PUBLICATIONS**